



DAVID AARON







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# DAVID AARON

LONDON | 2020





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*We dedicate this catalogue to the curators, scholars, collectors, dealers and visitors  
who honour our gallery with their continued confidence and friendship.*



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# 1

## RELIEF OF HARPOCRATES

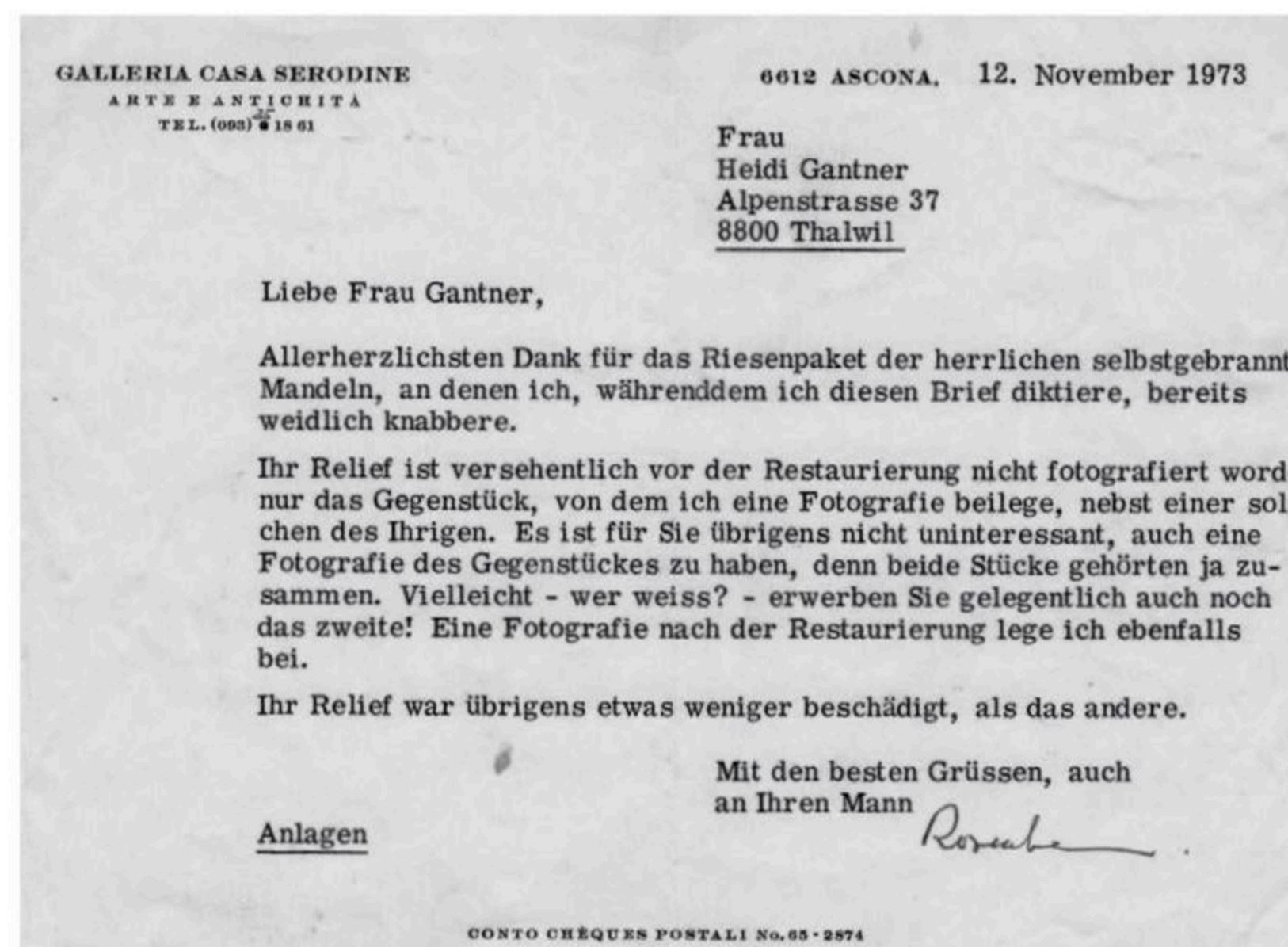
Egypt, Ptolemaic, 305-30 BC  
Limestone H. 92 cm W. 41 cm

### PROVENANCE

Previously with Mr Wladimir Rosenbaum (1894-1984) of Galleria Casa Serodine, Ascona,  
Switzerland definitely prior to 1973 (and by repute since the 1960s)  
In the Private Collection of Heidi Gantner (b.15.07.26), Zurich, Switzerland, acquired from the above prior to 12th November 1973  
(accompanied by a letter from Rosenbaum to Gantner relating to this relief dated 12th November 1973)  
ALR: S00154348

### CONDITION

Repaired from two fragments with small areas of infill on the back, and restoration to the genital area  
and a minor area on the upper part of the crown, otherwise in excellent state of preservation for a relief of this size.  
Originally mounted in an old collection wooden frame.



Accompanied is a letter from Wladimir Rosenbaum to Heidi Gantner dated 12th November 1973, which says:  
“... Your relief has accidentally not been photographed before its restoration, only its counterpart, of which I enclose a photograph as well and also one of yours. It might be of interest for you to own a photograph of its counterpart as well, for both parts belong together. Who knows? Perhaps sometime you will purchase the second one as well! I enclose a photograph after its restoration as well. By the way, your relief was a bit less damaged than the other one. With best regards to your husband as well, Rosenbaum.”











A vertical sequence of 20 Egyptian hieroglyphs. From top to bottom: 1. Eye in a lotus flower. 2. Staff with a papyrus head. 3. Lotus flower. 4. Lotus flower. 5. Falcon head. 6. Snake. 7. Crocodile. 8. Ankh. 9. Djed. 10. Djed. 11. Djed. 12. Djed. 13. Djed. 14. Djed. 15. Djed. 16. Djed. 17. Djed. 18. Djed. 19. Djed. 20. Djed.

The sistrums shake for his mother,  
the powerful,  
her heart is appeased by worship.





Wladimir Rosenbaum

#### NOTE ON PROVENANCE

Born in Lithuania of Jewish Russian descent, Wladimir Rosenbaum (1894–1984) was brought to Switzerland as a child in 1902 by his father to avoid the anti-Jewish pogroms in the Russian Empire. Like his father, he became a respected lawyer, as well as an antiquarian and art dealer. He was naturalized in Zurich and married concert pianist Aline Valangin in 1917. He and Aline ran a gallery in Zurich, where they kept close ties to the artistic avant-garde, including Hans Arp and Max Ernst, Ignazio Silone and Ernst Toller, Elias Canetti, Thomas Mann, Hermann Hesse and Martin Buber. He was also close with psychoanalyst CG Jung and various founding members of Dadaism. This was all whilst maintaining a successful career as a defence lawyer, committed to

fight against national socialism and anti-Semitism. In 1929, he and his wife acquired Casa Barca in Comologno in the Onsernone Valley, which became a meeting place for persecuted artists.

In 1937, Rosenbaum was imprisoned for 4 months for his connection to the lawfirm which had become embroiled with disputed arms transactions in the Spanish Civil War. After his release, he and his wife moved to Ascona, where he lived until 1984 as an antiquarian and art dealer in ‘Casa Serodine’. He was married twice more – the Swiss photographer and writer Anne de Valenti-Montet (1912–2009) and then librarian and actress Sybille Kroeber (1915–1997).







## JASPER TAWARET FRAGMENT

Egpty, New Kingdom, 1550-1291 BC  
Red Jasper H. 4.5 cm

### PROVENANCE

Sold at: Sotheby's & Co., 11th June 1928, lot 317  
In the Private Collection of Mr J.S., England, acquired before 1980  
Spanish Art Market, 2017 (accompanied by export license)  
With Daniel Katz Gallery  
Private Collection  
ALR: S00142461

### PUBLISHED

Sotheby's & Co., 11th June 1928, lot 317

### CONDITION

Brilliant natural colour, upper fragment with chips and losses.  
Old collection inventory number written on bottom of the fragment.



1928









This figure of Taweret is carved from a striking bright red Jasper stone and portrays the upper part of the hippopotamus goddess with her mouth open, displaying her denuded teeth. The image of Taweret was used to bring good luck, mainly for the protection of pregnant women and their babies, especially during childbirth. Her rather threatening composition – a combination of human, hippopotamus, crocodile and lion attributes– would frighten away the evil demons and malevolent forces.

The family unit was an important feature of ancient Egyptian life, both for humans and for the divine. Establishing a household and producing a child, particularly a son, was very important for the Egyptians. However, in pre-modern cultures, pregnancy, birth and the postpartum period were dangerous for both mother

and child. Although we do not have exact rates of child mortality in ancient Egypt, it can be said that a mother would be lucky if half her children lived to be adults.

Though the ancient Egyptians had remarkable medical knowledge, hand in hand with practical applications of medicines and other ‘scientific’ therapies, they would also make use of magical or religious interventions to address health issues. They considered the recitation of spells and prayers as well as the use of amulets or figurines as appropriate treatments for an illness or the answer to a personal problem. Figurines of Taweret, such as this one, may have therefore been given as gifts, kept in household shrines, or dedicated at local temples in hopes of, or thanks for, a successful birth.







AMETHYST OINTMENT VASE

Egypt, Middle Kingdom, 12th Dynasty, 1991–1778 BC  
Amethystine Quartz H. 9.4 cm D. 6.6 cm

PROVENANCE

With Dr Elie Borowski (1913–2003), Basel, since at least 1955  
Private Collection of Dr Rudolph Schmidt (1900–1970), Solothurn, Switzerland, acquired from the above  
on the 18th June 1955 for SFR 4,000 (accompanied by copy of journal entry from 18th June 1955)  
Thence by descent to his sister Erica Peters-Schmidt in 1970  
Thence by descent to Malte & Janie Peters in 1988  
Private Collection  
ALR: S00150055

PUBLISHED

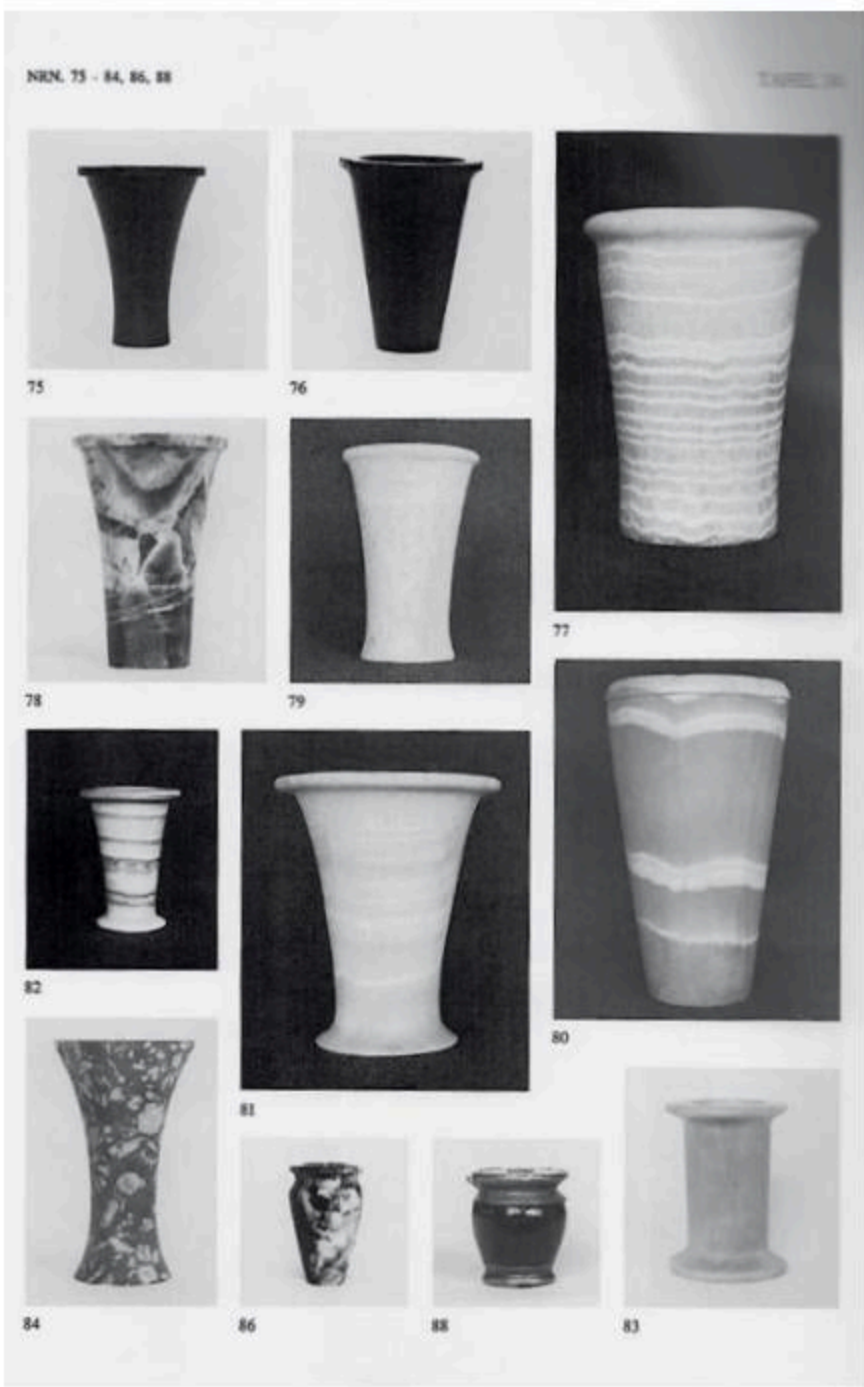
*Agyptische Steingefässe der Sammlung Rudolph Schmidt Solothurn* (Agyptologische Hefte des Orientalischen  
Seminars der Universität Zürich 2), Zürich, 1988, no. 78  
*Ancient Egypt: Masterpieces from Collectors and Collections*, Brussels, 2012, p. 41

EXHIBITED

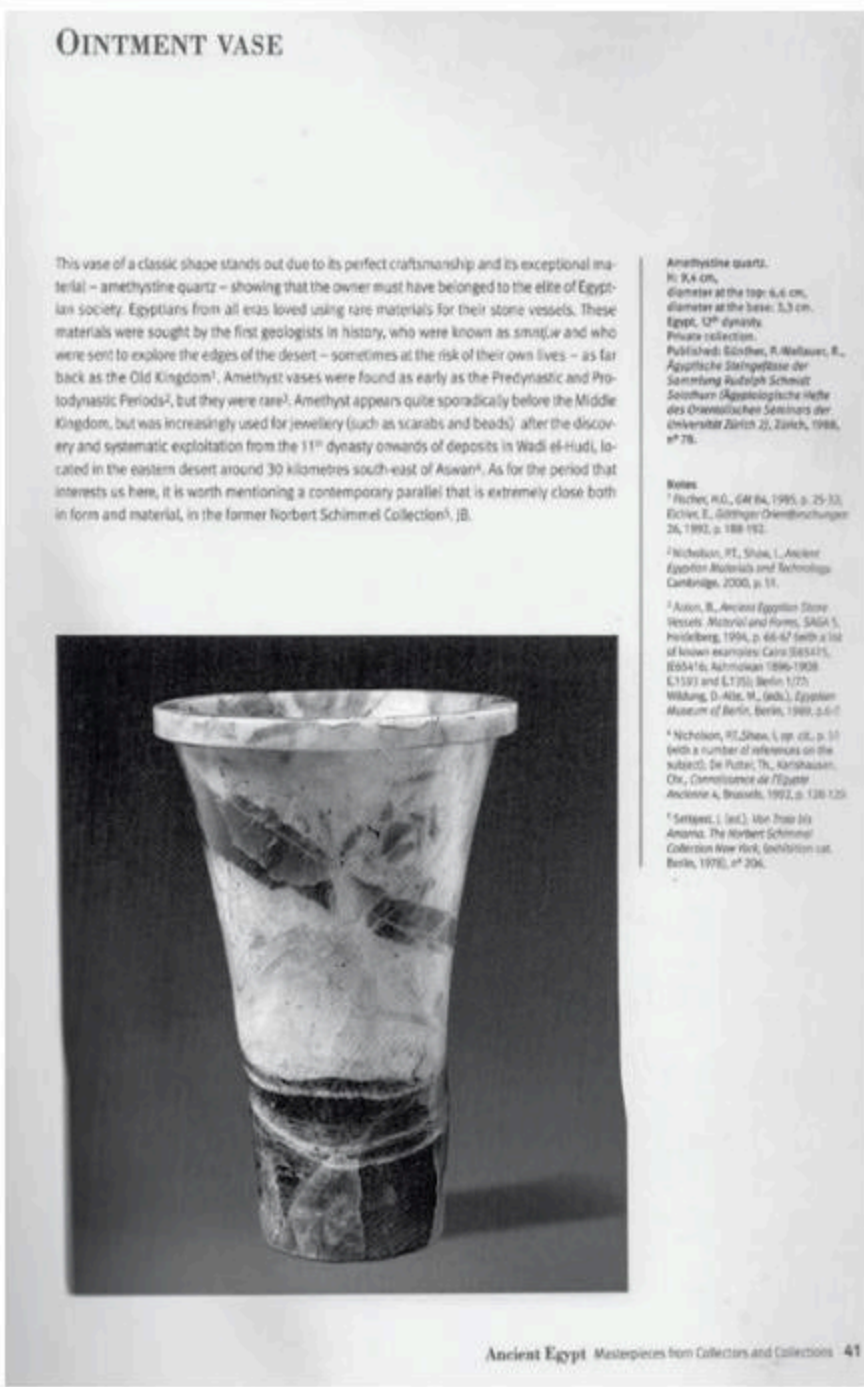
*Ancient Egypt: Masterpieces from Collectors and Collections*, 5th–10th June 2012, Brussels, Belgium

CONDITION

Complete with minor reconnections to breakages.



1988

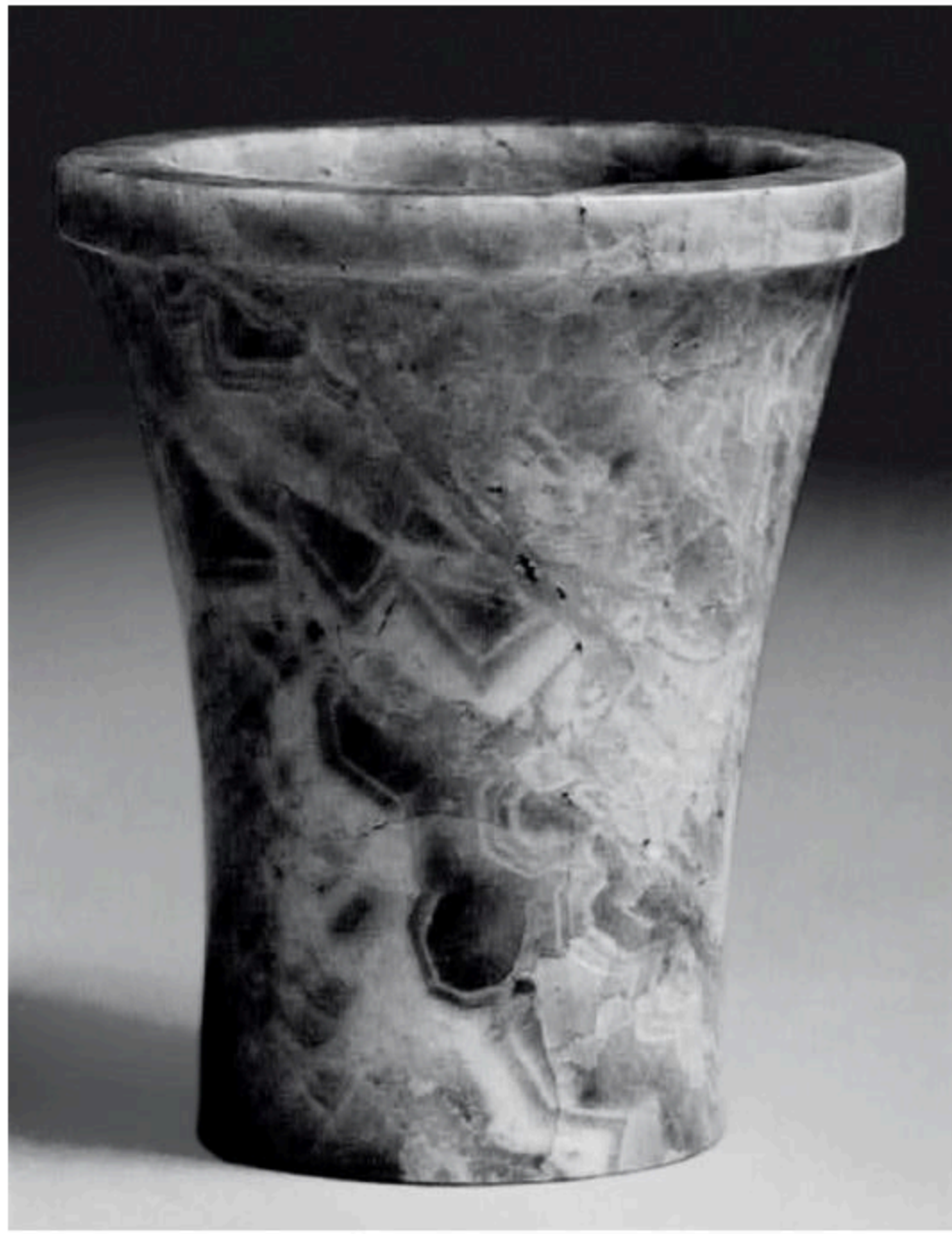


2012









Ointment Vessel, probably XII Dynasty,  
c. 2000–1780 BC, Amethystine Quartz,  
Norbert Schimmel collection (formerly  
Textile Museum, Washington)

From the Old Kingdom onwards, many descriptive wall reliefs and paintings can be found depicting the production of various stone vessels.<sup>1</sup> We can infer from these portrayals that the craftsmen started firstly by cutting the stone into the basic desired shape of the vessel, presumably with hammers and copper chisels. Pieces discarded in an unfinished state show that the outside of the container was fully finished and smoothed by rubbing with a hard stone. Only after the exterior shape was achieved did the craftsman start to hollow out the interior.

This vase, in a classic conical form with everted lip is created from amethyst, a hard quartzite stone with translucent and white opaque striations. The entire exterior and interior of the vessel has been buffed and burnished to give it a perfectly smooth and extremely tactile surface. The use of amethyst for such a sizable piece is extremely rare, as this semi-precious stone was usually reserved for small scarabs, personal tokens and amulets. The Egyptians believed that precious stones were imbued with talismanic properties would give protection against all manner of evil and negative influences.

During the Middle Kingdom there was a surge in popularity in the use of amethyst, much of which was

mined from the Wadi el-Hudi, in the south of Egypt near Aswan, which in modern times is an important archaeological site due to its high number of rock inscriptions and stelae.

It can be presumed that this vase originally had a simple, low profile round lid, also carved from amethyst. Small jars of this style were placed within tombs to hold various ointments and unguents, and many examples found are inscribed with the names and titulars of kings.

The custom of burying stone, faience and pottery vessels inside the tombs of kings and other individuals of high status goes back to the late Predynastic and the Archaic Period. As the development of tools and use of materials evolved, the styling of these vessels changed. There are a number of examples of noticeably similar vessels which come from the same era of Egyptian history, two of which can be found in the Metropolitan Museum in New York (see 26.7.1439a,b and 04.18.48a,b). And although both served the same purpose and have a striking simplistic beauty, neither has the same presence or importance of this remarkable amethyst vessel.



|               |                                                                                  |              |  |          |  |                     |  |       |         |
|---------------|----------------------------------------------------------------------------------|--------------|--|----------|--|---------------------|--|-------|---------|
| Konto Nr. 572 |                                                                                  | Blatt Nr. 66 |  | Tel. Nr. |  | Extra Anschaffungen |  |       |         |
| 19.2.57       |                                                                                  |              |  |          |  |                     |  | Folio | Beitrag |
| 12.           | 2. Kuppel, Siedlungsstelle (Kanton) 180 200 + 200 Kuppel, 1. 100-100.            |              |  |          |  |                     |  |       | 200.-   |
| 17.           | von Kuppel aus gesehen: Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel. |              |  |          |  |                     |  |       | 3.-     |
|               |                                                                                  |              |  |          |  |                     |  |       | 203.-   |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 50.-    |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 100.-   |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 50.-    |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 30.-    |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 60.-    |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 20.-    |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 20.-    |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 30.-    |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 160.-   |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 2400.-  |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 9100.-  |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 3000.-  |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 391.-   |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 40.35   |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 79.75   |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 69.8    |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 2.83    |
| 14.           | 2. Kuppel, Kuppel der Kuppel, Kuppel der Kuppel, Kuppel der Kuppel.              |              |  |          |  |                     |  |       | 23.-    |
|               |                                                                                  |              |  |          |  |                     |  |       | 272.4   |
|               |                                                                                  |              |  |          |  |                     |  |       | 14366.- |

Rudolph Schmidt's journal entry,  
18th June 1955



Rudolph Schmidt as a student in Zurich

## NOTE ON PROVENANCE

Rudolph Schmidt and his sister Erica, who had been close to him all his life, came from the well-known family of collectors, the Mullers, on their mothers' side. Both Schmidt's uncle Josef Muller and his aunt Dubi Muller put on high-quality painting exhibitions. This collection, which included works from Pablo Picasso, Paul Cezanne, Fernand Leger and Henri Matisse later went to the Kunstmuseum, Solothurn. The noteworthy and passionate collecting of Rudolph Schmidt was world renowned, and his name still carries respect and admiration. His collection included ancient Egyptian and Luristan art, Greco Roman figures and works by Ferdinand Hodler, Giovanni Giacometti, Cuno Amier and others. Combining antiquity with classic Swiss modernism. He left a large number of important Luristan bronzes to the Museum Rietberg in Zurich, the pieces later published in 1992 by Judith Rickenback under the title 'Magicians with Fire and Ore. Bronze Art of the Early Mountain People in Luristan, Iran'. Upon his death in 1970, the collection was left to his sister Erica.



The home of Rudolph Schmidt

## NOTES

- 1 Egyptian Art in the Age of the Pyramids, Metropolitan Museum of Art, New York, 1999, see fig. 73. "The making of stone vessels as depicted in an Old Kingdom relief from an unknown tomb at Saqqara". Egyptian Museum, Cairo JE 39866. Drawing by Peter Der Manuelian after Maspero 1915b, pp. 25-27, pl. 22.



4

## AGATE HIPPO

Elamite, 12th century BC

Agate H. 2.5 cm W. 3 cm

### PROVENANCE

Previously in a Private European Collection, acquired in Japan from Mr K.S in 1981

Thence by descent

ALR: 12778.10.WK

### CONDITION

In perfect intact condition, with two tiny drill holes on both sides and remnants of wire.









This charming agate hippopotamus is modelled in a seated position, with short forelegs and rear legs tucked under its stout and rounded torso. It has a lengthened face with bead-like bulbous eyes and long, drawn out muzzle. It has been beautifully carved with exquisite form and proportions by someone obviously highly skilled at gem-working. This piece's minute size, along with the inclusion of two tiny drilled holes behind the forelegs suggests it would have been hung as a pendant from a necklace, perhaps as an apotropaic charm.

Agate was one of the most commonly used stones throughout antiquity for gem carving, due to its clearness and precise and dramatic bands of colour running through the stone that add a distinct decorative element. This



example has superb veins of thick brown running through it, which have been utilized by the object's maker to accentuate the curves of the sculpture. It is a particularly hard stone that is labour-intensive to carve, but allowed minute detail and stunning results.

*Hard Stones from the Ancient World* contains a particularly similar small agate bull. Carved using the natural stripes of the agate to enhance the curvature of the animal modelling, it is of a similar miniature size and designed to be probably also worn as a pendant. Combined they speak of a mystical zoomorphic belief in the apotropaic qualities of certain animals, as well as the high level of skill attained by their master carvers.





Sale 9380, Antiquities, Christie's, New York, 13 June 2000, lot 448



Sale 7017 A Peaceable Kingdom The Leo Mildenberg Collection Christie's, London, 26-27 October 2004, lot 165



ANTHROPOMORPHIC EYE STELE

Timna, Yemen, 4th century BC Qataban  
Limestone H. 12 cm W. 15.5 cm

PROVENANCE

From Haid Bin Aqil, necropolis of Timna, capital of South Arabian Kingdom Qataban  
Private UK Collection, acquired in the early 1960s (accompanied by export license dated 4th May 1962  
from the Colony of Aden in the name of Major M.D Van Lessen,  
signed and translated by Donald Brian Doe, director of Antiquities, Aden)  
London Art Market  
Private Collection  
ALR: S00046114

CONDITION

Intact fragment, in excellent condition. Surface stable with weathering consistent with age.

COLONY OF ADEN.  
Department of Antiquities. No. 219

Export Licence.

In accordance with the provisions of the Antiquities Ordinance, 1948, Major M. Van Lessen is hereby permitted to export from the Colony of Aden the antiquity described below:—

| Description.                                                                    | Registration No.                   |
|---------------------------------------------------------------------------------|------------------------------------|
| Stylized face<br>Plaque<br>12.2 cm high<br>15.5 cm wide.<br>Inscribed - defaced | 236<br>ABZL16RBM<br>m 6 4 9 1:36 a |

Date May 4/1962.

DIRECTOR OF ANTIQUITIES.

Owner's address in Country of destination.  
C. Chaplin  
% British Embassy.  
Aden.

P.T.O.

Funerary stele from Haid Bin Aqil, necropolis of Timna, capital of S. Arabian Kingdom of Qataban (Wadi BELHAN, W. Aden Protectorate) 4th century BC.

Export Licence.

In accordance with the provisions of the Antiquities Ordinance, 1948, Major M. Van Lessen is hereby permitted to export from the Colony of Aden the antiquity described below:—

| Description.                                                                    | Registration No.                   |
|---------------------------------------------------------------------------------|------------------------------------|
| Stylized face<br>Plaque<br>12.2 cm high<br>15.5 cm wide.<br>Inscribed - defaced | 236<br>ABZL16RBM<br>m 6 4 9 1:36 a |

Note:— The issue of this Export Permit implies no guarantee by the Director of Antiquities that the object herein described as an antiquity is genuine.

Date May 4/1962.

DIRECTOR OF ANTIQUITIES.

Owner's address in Country of destination.  
C. Chaplin  
% British Embassy.  
Aden.

Export license 1962









This highly striking and stylized stele is in the form of a rectangular face with large almond-shaped eyes and detailed pupils. It has a rectangular nose and arched eyebrows. The forehead has been inscribed with the following:

ʾbsʾl Ġrbm (Abīwasal Gharbum)

𐩦𐩣𐩬𐩨𐩢𐩨𐩣𐩬𐩨

The name ʾbsʾl (which is not attested) is probably a defective orthography of the known name ʾbsʾl and can be compared to other known inscriptions “msʾl” and “mwsʾl”. The ‘Gharbum’ lineage is Qatabānite. It is therefore likely that the stele comes from the necropolis of Timna, which is called today Ḥayd IbnʾAqīl.

Timna was the capital of Qataban, one of the five kingdoms that included Maʾin, Saba, Himyar, and Hadhramaut in southern Arabia. According to the Roman author Pliny the Elder, Timna was a bustling city with some 65 temples. For hundreds of years it maintained

a monopoly on the cinnamon trade and levied taxes on caravans carrying incense. The city flourished as Qataban’s main commercial and religious center from the early 7th century BC until the last quarter of the 1st century AD. Modern excavations suggested that a major fire at Timna forced its inhabitants to abandon the city sometime in the 1st century AD. Commercial and religious activities were apparently were transferred to nearby Hajar bin Humeid, where they continued for at least another century.

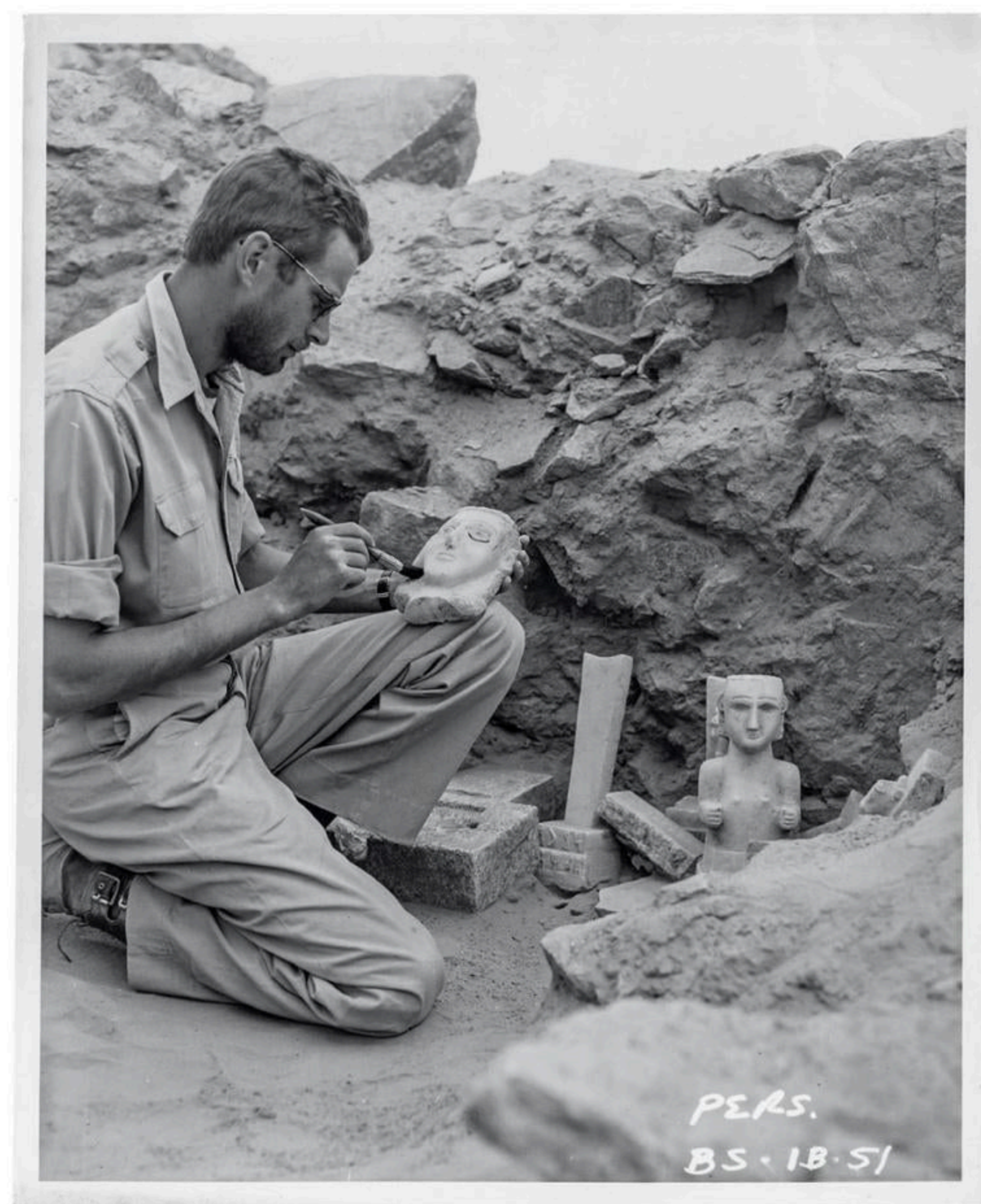
In 1950 and 1951, archaeologist Wendell Phillips and his team succeeded in excavating several important sites at Timna. These include its South Gate, several private residences, a large structure that the team identified as a temple complex to Athtar (Venus), and the cemetery, just outside the city walls.

A very similar limestone stele, though without the inscription, is in the Arthur M. Sackler Gallery, Smithsonian, in Washington. Discovered by Wendell Phillips and his team, in the 1950s, it has faint traces of colour, suggesting the plaques were originally painted brightly.



#### NOTE ON PROVENANCE

Major M. D Van Lessen, (1916–1992) was commissioned with the Royal Hampshire Regiment in 1936, trained at Sandhurst and served abroad throughout his career, firstly in Palestine and Egypt and then Malta. Captured in Sicily, he escaped but was recaptured and spent the remainder of the Second World War in captivity in Germany. The remainder of his army career was largely spent in Africa and Aden. He was taught Arabic by Mahmoud Ghul (q.v.) at SOAS from January 1957 prior to taking up the commission of Major in Second Battalion, Aden Protectorate Levies, March 1957–June 1963. It was Ghul who advised van Lessen to “keep my eyes open for South Arabian inscriptions and let him have a record of anything I discovered. I cannot be sufficiently grateful to Professor Ghul for directing my interest to such a fascinating study, which added greatly to the enjoyment of both my tours in South Arabia” (quoted by A. Jamme: *Miscellanées d’ancien arabe III*, Washington 1972, p. 3).



Excavations at Timna



Stele, Timna, early 1st century AD, limestone, Arthur M. Sackler Gallery, Smithsonian, LTS1992.6.41



6

## PORTRAIT OF A BEARDED MAN, POSSIBLY CLODIUS ALBINUS

Roman, AD 193–195

Marble H. 36 cm

### PROVENANCE

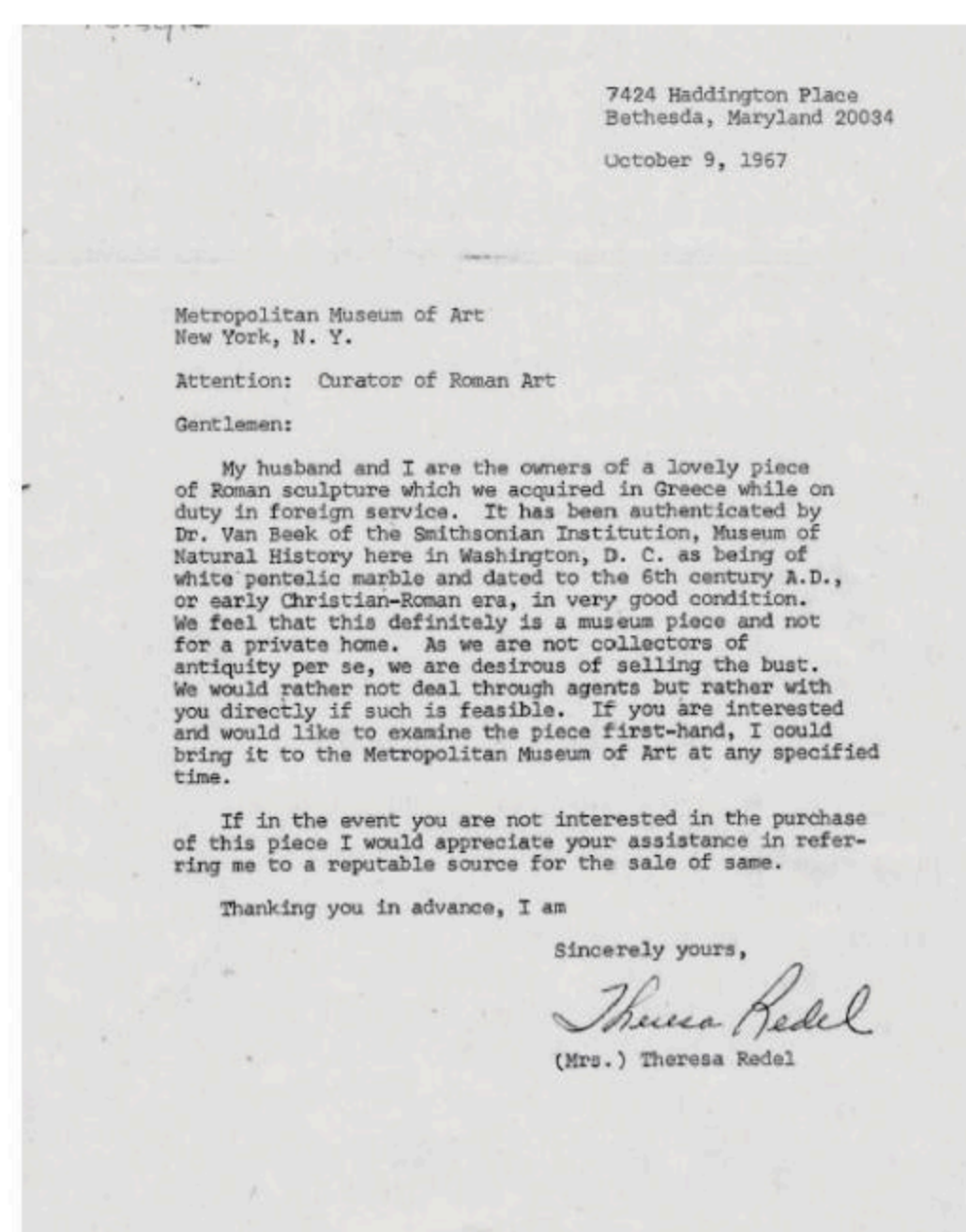
Previously in the Private Collection of Dr William (1917–2012) & Mrs Theresa Redel, Maryland, USA, acquired prior to 1967  
Offered to the Metropolitan Museum of Art in 1967 (accompanied by letters dated 9th October 1967 and 23rd October 1967  
between Mrs Redel and Dietrich von Bothmer then Curator of Greek and Roman Art at the Met)

Thence by descent

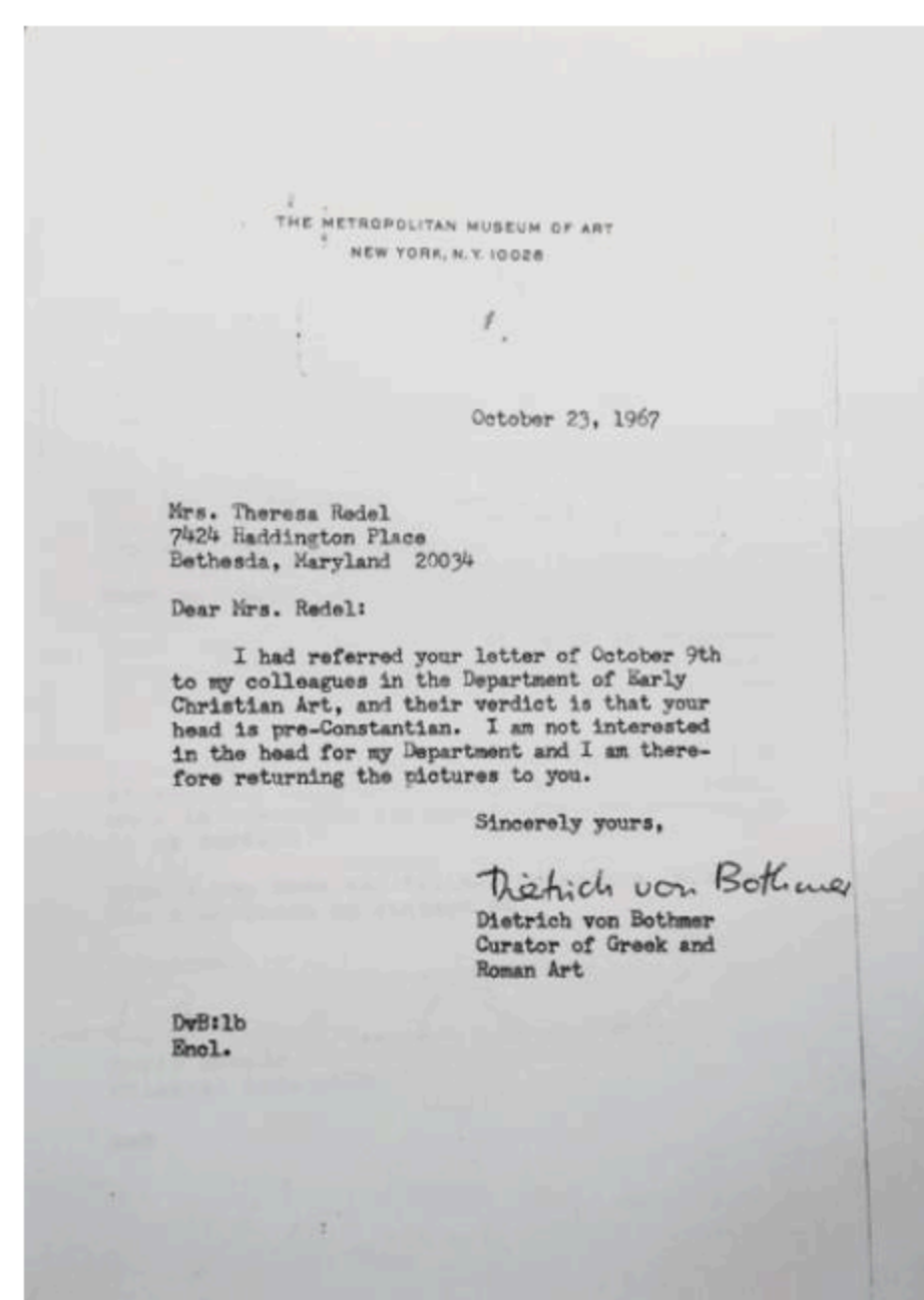
ALR: S00129307

### CONDITION

Some minor damage to the nose and natural weathering otherwise in excellent state of preservation.



9th October 1967



23rd October 1967











This life-sized bust displays high-quality Roman portraiture, in a manner which engages the viewer. Carved of marble, the head is turned slightly to the right, with the eyes glancing upwards in the same direction. The cheeks are prominent and fleshy, and the nose deeply saddled and humped. His hair falls high over the upper forehead cut with two wrinkles and is swept back from the temples, framing the ears that have been deeply carved into an 'S-shape'. Overall, the coiffure is short with undulating tufts that, in most cases, do not form complete ringlets, and the conservative use of drills is apparent. The man depicted wears his full beard short, forming a closed mass of tufts with a cleft. The short moustache, slightly parted in the centre, conceals part of the upper lip. Chisel work under the lower lip forms the remnants of a horizontal tuft of hair, which is characteristic of Severan Period portraiture. The characteristics of this portrait overall make it very realistic and expressive.

Roman portraiture is often characterized by its unusual level of realism. This contrasts with the idealism so often copied from the Greeks. Aristocrats and dignitaries would have had their likenesses carefully carved in highly accurate detail, with lifelike rendering of hair, skin texture and facial expressionism.

The dating and facial characteristics of this portrait could help identify this bust as a depiction of Clodius Albinus, a Roman general and candidate for the imperial title in the years AD 193-197. He represented the aristocracy of the Latin-speaking West, in contrast to Pescennius Niger, candidate of the Greek-speaking East, and to Lucius Septimius Severus, candidate of the army and Balkan region.

He was born in the Northern African city of Hadrumetum (Sousse in Tunisia) to a wealthy family. His name, Albinus, derives from the fact that he had white skin from the time of his birth. Little is known about the early years of his life, but he is thought to have had a career in the army before becoming a senator in the last years of the reign of the emperor Marcus Aurelius. He fought many successful battles but was ultimately defeated and killed by Severus in a two-day battle of Lugdunum on 19th February 197.

As a defeated rival of Septimius Severus, many of his portraits were destroyed or removed from public display. Fewer than twenty marble portraits of Albinus are known, of which majority are held in the collections of important museums. A portrait bust identified as Clodius Albinus can be found in the Musei Capitolini in Rome. The portrait bust has numerous details in common with our bust, including the two wrinkles on the forehead, prominent fleshy cheeks,





Portrait bust of Clodius Albinus, 2nd century AD, Marble, Musei Capitolini, Rome



Emperor Decimus Clodius Septimius Albinus, Marble, H. 44 cm, Petworth House and Park, West Sussex

a deeply saddled and humped nose, the tuft of hair below the lower lip, and the turn of the head and gaze to the right. Other portraits identified as Clodius Albinus with traits similar to the ones described above exist in the collections of Petworth House and Park, Museo Pio Clementino, Palazzo Ducale and the Museo Arqueologico de Cordoba. The comparison of these pieces also supports the identification of this portrait being that of Clodius Albinus rather than Septimius Severus, whom he has often been mistaken for.







7

## FRAGMENT OF LARGE TORSO

Roman, 1st-2nd century AD  
Marble H. 57 cm

### PROVENANCE

Previously in the Private Collection of Mr W.F., New York, early 1970s  
New York Art Market, acquired from the above in 2007  
Private Collection, acquired from the above 14th February 2013 (accompanied by French cultural passport 171438)  
ALR: S00153425

### PUBLISHED

*The Muse's Song, Selections of Ancient Art*, New York, 2008, no. 21

### CONDITION

Some minor areas of surface infill otherwise fragment in very good state of preservation.









Munich Diomedes, attributed to Kresilas, Roman, c. 440–430 BC, H. 1.02 m. Glyptothek, Munich, inv.304, Ex Albani collection 1815

The impact of the sheer size and the impressive skill of the worked marble showcases an athletic, masculine physique that one can only presume belongs to a god, athlete or heroic individual. The figure stands with his weight placed on his left leg, in a relaxed yet authoritative stance. This powerful anatomical rendering shows the care and skill taken to produce this sculpture. Judging from the powerful musculature, the statue is possibly a Roman version based on a Polykleitan work of art. The Romans admired the realistic proportions, sense of movement and overall beauty of the original Greek sculptures.

Marble in Ancient Rome was in itself a symbol of power. Many Romans felt the demonstration of the use of marble was a message that ‘anything was possible’. Although still an extravagant material, during the reign of Augustus (31 BC–AD 14) marble became more common and very fashionable. Augustus had famously claimed in his funerary

inscription, known as the *Res Gestae*, that he “found Rome a city of brick and left it a city of marble”. Ancient quarrymen would exploit natural breakages in the stone to extract huge blocks, forcing them apart with iron wedges. Once the piece had been extracted, an artist would use traditional tools such as tooth chisels, point chisels and rasps.

The sheer skill and craftsmanship which has been achieved by the artist is captured in the subtlety of the masculine physique. The fine granulation of the marble allows for precision carving that mirrors human skin and minor realistic details.

A very similar work of Diomedes can be found in the Glyptothek, Munich (inv.304, Ex Albani collection 1815). Being parallel in scale and stylistic rendering, the statue is broken at a similar point at mid-thigh. However, he retains his upper torso and head.







# CORINTHIAN HELMET OF THE ‘HERMIONE’ TYPE

Greece, late 6th - early 5th century BC  
Bronze H. 26 cm W. 16.5 cm

## PROVENANCE

Previously in the Franz Hirschenberg Collection, Munich, Germany, acquired in the 1980s

Private Collection R.H., Pennsylvania, USA, 2005

In the Private Collection of Mr & Mrs Charles N. Newhall, III, Owings Mill, Maryland, USA, acquired in New York on 25th April 2005

Important Private Collection, acquired on 28th June 2013

ALR: S00103396

## PUBLISHED

*Ancient Treasures XI*, Antiquarium Ltd, New York, 2013, p. 17

*Kallos Catalogue 1*, 2016, pp. 10–13

*Ancient Greek Helmets: A Complete Guide and Catalog*, Randall Hixenbaugh, 2019, p. 428, C684

## CONDITION

This helmet is in excellent, intact condition. There is some wear and weather commensurate with its age. The surface has been cleaned to reveal an attractive soft green patina throughout with patches of emerald corrosion and reddish cuprite. There are some minor repairs and some consolidation.









One of the most elegant and iconic-shaped helmets of ancient warfare, this Corinthian helmet of the 'Hermione' type, represents the last phase in the three-century development of one of the most recognisable emblems of Greek armor.

Created from a single piece of hammered bronze, it has finely drilled holes for connecting straps or a lining, and the loop at the back for attaching a crest or plume. Its simple, undecorated finish highlights its elegant symmetry and its commanding practicality. Its cheek-guards with long diagonal base lines enclosed the throat for maximum protection, while its flared base permitted the wearer to move his neck comfortably. Its main decoration is a plain, flat border that loops around its almond-shaped eyeholes and down the long, slanting nose guard. This fluid curve underscores the powerfully masculine yet graceful

proportions of this work of art. These elements, together with the enlarged dome with its sweeping ridge over the forehead, identify it as the late 'Hermione' type, dating the helmet between approximately the end of the 6th century and the early 5th century AD.

Art historical evidence suggests that these helmets were often worn pushed back on the head to reveal the face during times of peace, for example during processions and festivities. The style's popularity endured for hundreds of years throughout Archaic and Classical Greece, and is commonly found on Greek and Roman sculpture of both mortal heroes and divine gods, drawing associations with a noble and glorious past. The Greeks revered it as a helmet type worn by valiant Homeric conquerors, and it was adopted by the Romans in their love of all things Hellenistic.







9

## LARGE MUSCLE CUIRASS

Greece, 5th-4th century BC

Bronze Front: H. 52 cm, W. 34 cm

Back: H. 57 cm, W. 36 cm

### PROVENANCE

Previously in the Axel Guttmann (1944-2001) Collection acquired in the mid-1980's from a gallery in Krefeld, Germany

Private German Collection, imported from Germany under license 7242

ALR: S00146454

### CONDITION

Original green patinated surface, restoration and repair to breaks.













Greek Apulian Cuirass, 4th century BC,  
H. 49.8 cm, Metropolitan Museum, New York,  
1992.180.3



Greek Cuirass, 4th century BC, H. 50.8 cm,  
The British Museum, London, 1856,1226.614

Cuirasses of this style first appeared around the archaic Greek period and were not only an effective piece of armour, but acted as intimidation and ornamentation, with highly pronounced muscular definition. During the 4th and 5th centuries BC, the ‘muscle cuirass’ reached its peak, and examples could be found throughout the classical world. Made from hammered sheets of bronze, they were designed to mimic an idealized male torso, stressing the importance of maintaining a good physique, and highlighting the warrior’s virtues of fitness, power and perseverance. They appear throughout classical art, worn by generals, emperors and deities, with later examples often ornamented with mythological references such as gorgon heads (as was seen on the now lost Athena Parthenos as described by Pausanias) or with gods and rearing horses (as seen on the Augustus Prima Porta statue now in the Vatican). Unadorned examples such as this were more commonly used for actual combat, while highly decorated examples were reserved for public procession.

A statue found at the Acropolis, dating from 460–470 BC is thought to be the first statue depiction of a warrior wearing armour of this style, while Attic red figure pottery dating as far back as 530 BC has painted depictions of muscle cuirasses.

This example follows the Greek tradition of an unadorned cuirass, known as an anatomical type, and was most likely intended to be used in hand-to-hand combat. It is also worth noting that this example is one of the largest known, meaning that the soldier who wore this piece to battle would have been a truly intimidating foe.

Several similar cuirasses from Greece can be found in public collections, including a Greek cuirass but found in Apulia currently with the Metropolitan Museum, New York (1992.180.3) and two in the British Museum, London (1856,1226.614, 1873,0820.223).

#### NOTE ON PROVENANCE

In 1982 Axel Guttman (1944–2001) bought his first ancient piece of armour and within eleven years his remarkable collection had expanded to over 1200 objects, all kept in his private museum on the outskirts of Berlin. Guttman’s collection spanned across the centuries and across continents; from the western Mediterranean to the Near East, the Bronze Age to the fall of the Roman Empire. From the very beginning he made his collection available for academics, greatly aiding the study of the development of ancient weaponry and armour. His publication series ‘Sammlung Axel Guttman’ remains a leading source to this day.



10

## INLAID GOLD TORQUE

Sarmatian, Northern Black Sea Area or Central Asian Steppes,  
circa 1st–2nd century AD  
Gold, Carnelian, Niello D. 15 cm

### PROVENANCE

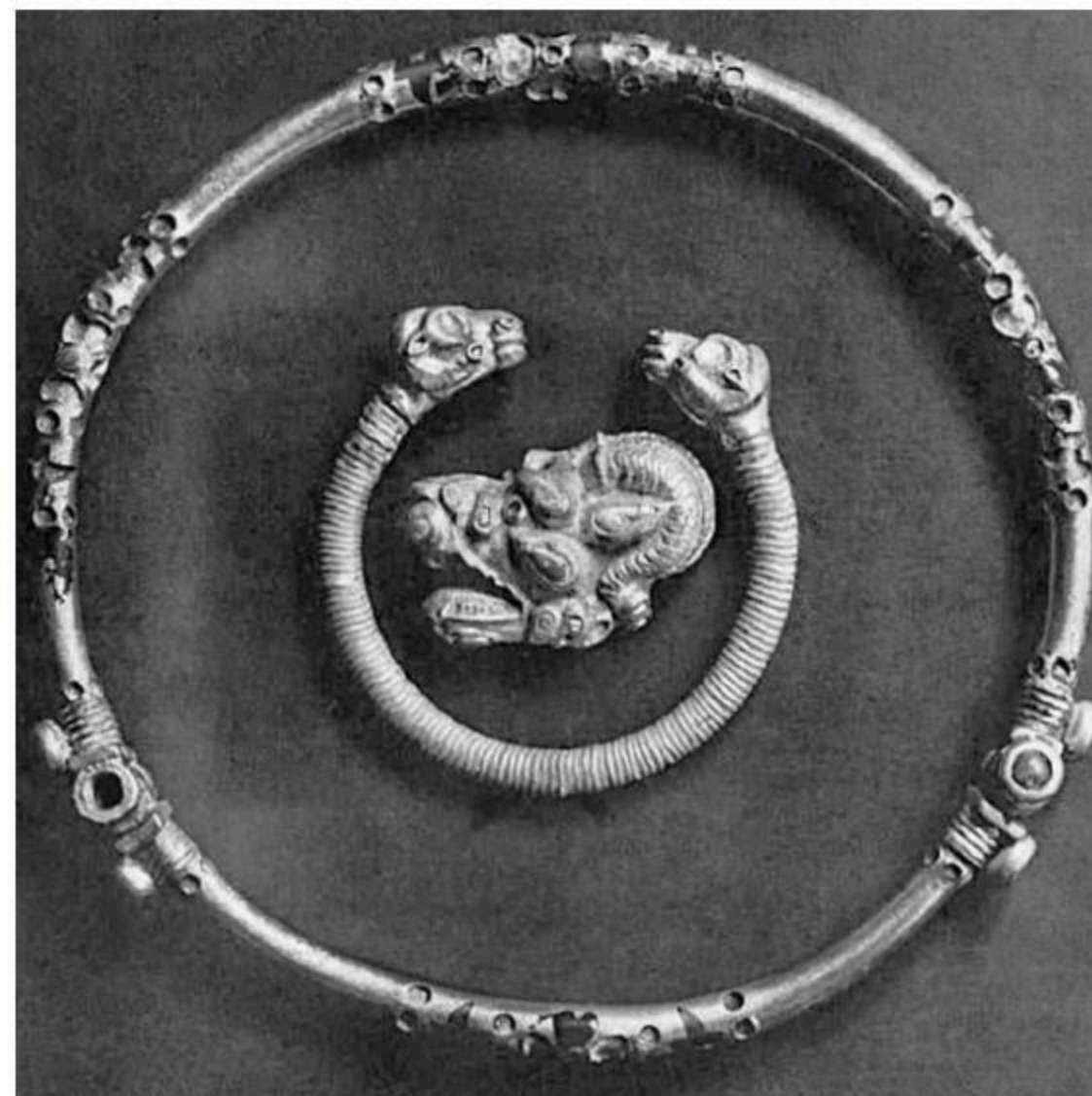
Sold at: Drouot, Paris, May 29th–30th, 1963, no. 27, illus.  
Private Collection of Mr Djahangur Riahi, acquired from the above sale  
Thence by descent to his wife Mrs Riahi (accompanied by French Cultural Passport 192421)  
Sold at: Sotheby's, *Ancient Sculpture and Works of Art*, 3rd July 2018, lot 77  
Private Collection.  
ALR: S00142452

### PUBLISHED

Drouot, Paris, May 29th–30th, 1963, no. 27, illus.  
Sotheby's, *Ancient Sculpture and Works of Art*, 3rd July 2018, lot 77

### CONDITION

Some of the original inlays are missing but otherwise in excellent state of preservation.

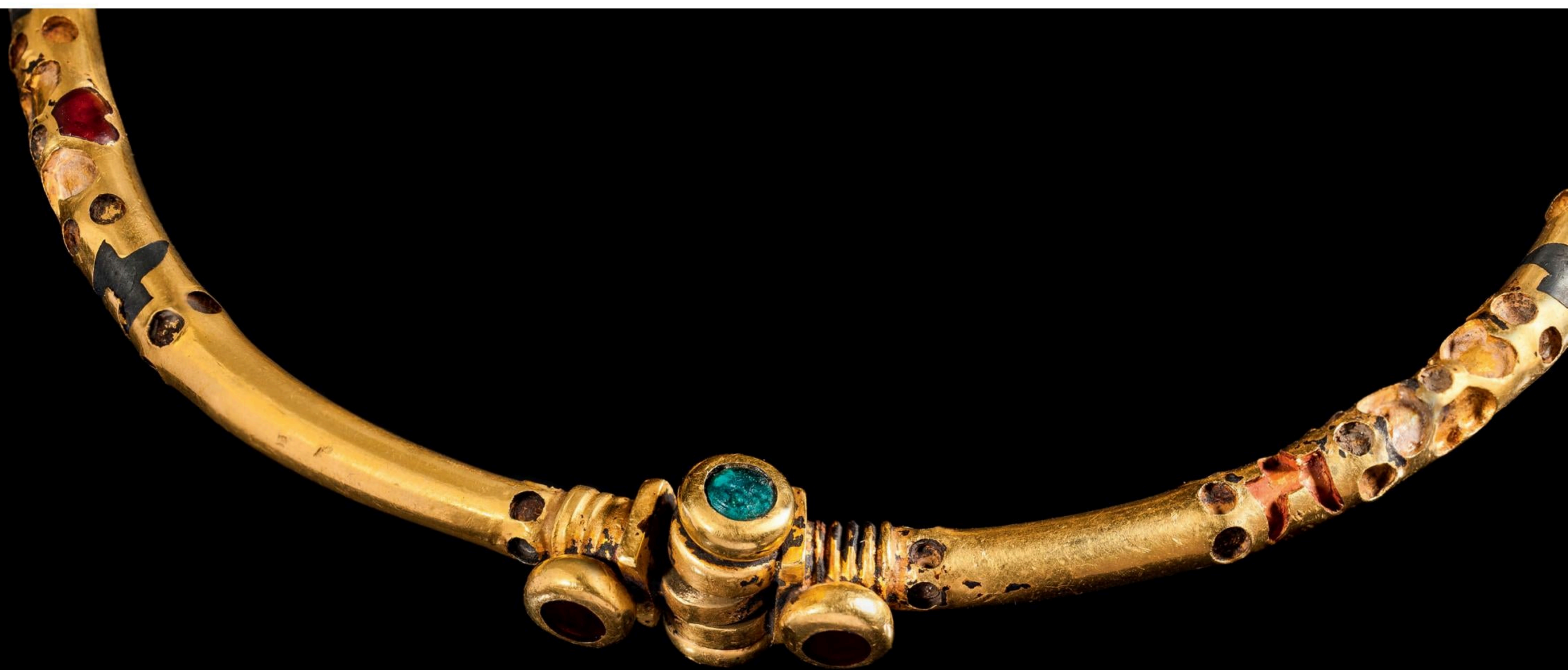


1963













Mrs D. Riahi

This torque is formed of a solid circular section with a hinged opening, carefully inlaid with glass enamel and colourful stones. The areas of inlay which are now missing may have been created from a material more susceptible to decomposition with time. On the basis of comparison with other Sarmatian jewellery, however, it is safe to presume they may have been coral or enamel. Some of the inlays are in the form of 'Tamga' symbols, which act as tribal or clan emblems, widely used by Eurasian nomads and recorded on various precious metal objects and ornaments found throughout the region.

For a thousand years the Sarmatian tribes had cultural exchanges with the major military powers of the ancient world including Persia, the Crimean and Pontic kingdoms, the Celts, Thracians and finally the Romans. As nomadic tribal and trades people, they travelled extensively by horse, kept grazing livestock and carried their wealth as portable, wearable gold. They developed a rich culture characterized by opulent tombs, fine metalwork, and a brilliant stylistic art. The excavations of royal burials have provided the most complete record of the jewellery of the Central Asian tribes.

Typical metalwork objects were in the form of stags or other animals of hammered or stamped and often inlaid with coloured glass or semi-precious stones.

#### NOTE ON PROVENANCE

Mr Djahangur Riahi, a French-Iranian businessman was one of the most prolific collectors of exquisite 18th-century French furniture and important art. Mr Riahi, who came from a somewhat humble Persian background, started his career as an engineer and later became a great industrialist. He purchased an apartment in France in the 1970s and decided to furnish it in the grandest style possible to him. He swiftly achieved notoriety among French dealers due to regularly outbidding them on the finest pieces at auction. Among the master craftsmen represented in his collection were André Charles Boulle, the ébénistes Bernard II van Risamburgh and Martin Carlin; and carpets and tapestry from the Savonnerie and Gobelins manufactories. Some of his individual pieces included wall brackets from Marie Antoinette's bedroom and a cabinet made for the Comtesse de Provence. The collection was inherited by his wife when he passed away.

59 pieces from the collection, including pieces with royal provenances, were purchased in 2000 by Christie's and estimated to raise \$25 million when auctioned off. In 2012 Christie's held a second auction dedicated to former Riahi collection pieces.



HEAD OF DIONYSUS CROWNED WITH IVY WREATH

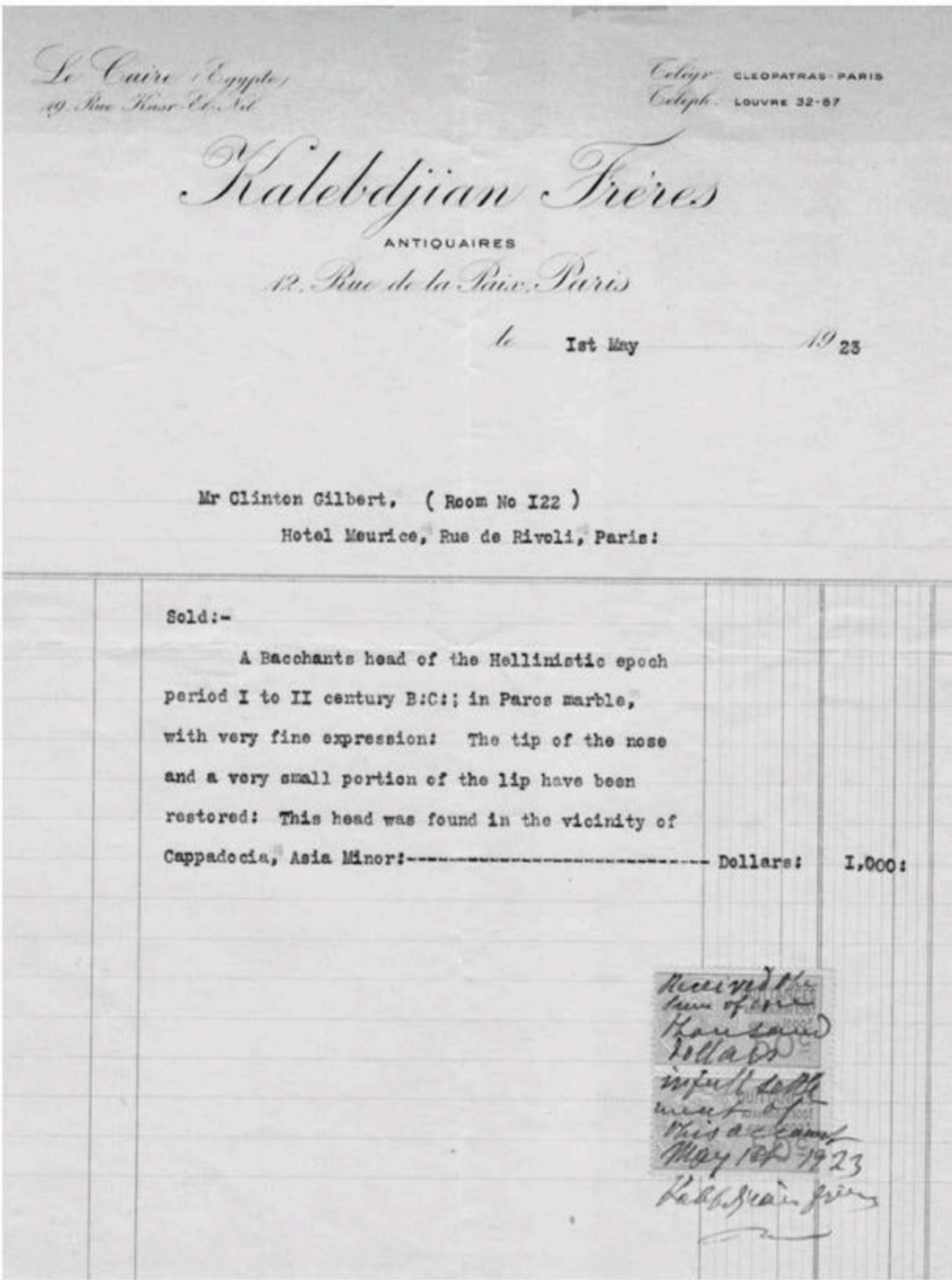
Hadrianic, Roman Imperial, 1st half of 2nd century AD  
Paros marble H. 33 cm

PROVENANCE

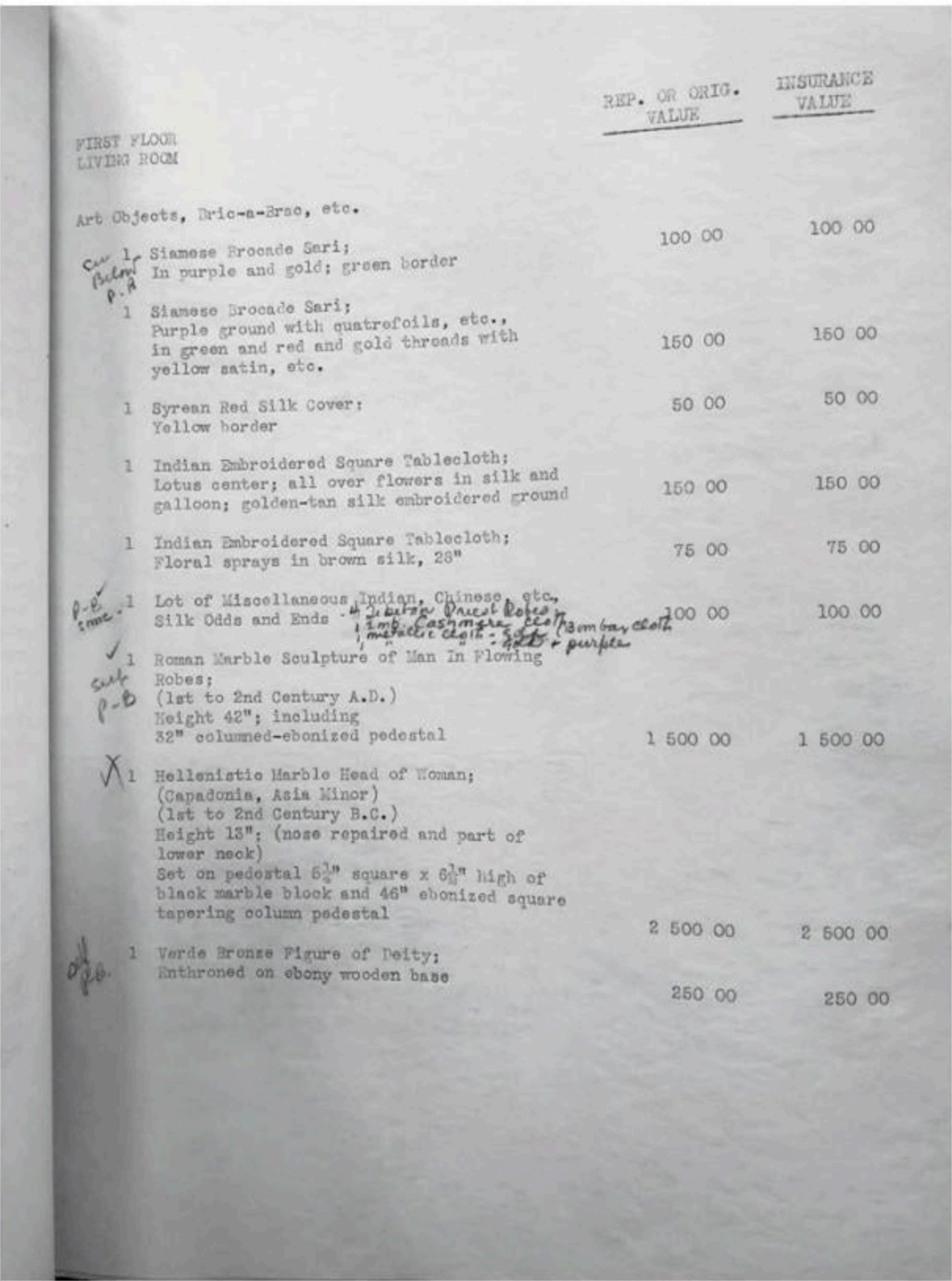
Reputedly discovered in Cappadocia, Turkey  
With the Kalebdjian Frères, 12 Rue de la Paix, Paris, since at least 1923  
In the Private Collection of Mr Clinton Gilbert, acquired from the above 1st May 1923 (accompanied by copy of original invoice from 1923)  
Thence by descent to his widow Mrs Magdalene Lydia Gilbert, 1924 (accompanied by the estate appraisal of Paul H. Petersen, ESQ & Mrs Magdalene Lydia Petersen (formerly Gilbert), of Hadlyme, Connecticut, 1942)  
Thence by descent to her son Mr Dexter Spear French, 1951  
Thence by descent to his wife Mrs Donna Gould, New York, 1994  
ALR: S00152620

CONDITION

The tip of the nose and a very small portion of the lip have been restored. Otherwise in excellent state of preservation.



1923



1942











The fine-grained marble head depicts Dionysus, the Greek god of wine, theatre and ecstatic revelry, who is represented absently gazing down, three-quarters to its proper right side. The oval visage with crisply delineated large eyes and arched brows has a long straight nose and small, parted mouth with fleshy lower lip. The centrally parted voluminous coiffure is crowned by an ivy wreath with 22 heart-shaped leaves, two corymb berry clusters on top (one missing), and two more on the sides, closer to the ears, which are one quarter covered by backswept, thick locks of wavy hair. Behind, the strands are all gathered in a krobylos, where all the hair is looped from the nape up and from the front through a single or double fillet, taenia.

This forms a distinctively shaped chignon that is often seen on Dionysus. In this case, one single corkscrew curl cascades down the length of the long neck on each side. The symmetrical features are emphasized by the central hair part and the resulting, perfectly V-shaped forehead. The eyelids are slightly asymmetric to compensate for the three-quarter viewing angle from the front, where the spectator would be. Throughout, the modelling is sensual and nuanced, with contrasting rhythms of serpentine hair and smooth, godly flesh. This sumptuous Dionysus head was carved for insertion into a separate body, which must

have been clothed, sporting a chlamys or a V-neck garment that would allow for the seam. Since very little of the chest is included, a rather fully clothed statue is to be presumed for the Greek archetype that engendered our piece. The best candidate is reflected in a 2nd century AD Roman statue of Dionysus in the Hermitage Museum, St Petersburg (GP-3004), which presents the god in majesty, dressed in a short tunic and animal skin, holding a bunch of grapes in the elevated left hand and a pine-cone in the lowered right. He stands in heroic contrapposto next to an archaizing Kore caryatid figure. The Parthenon style, deeply carved drapery folds, frontal Polykleitan stance, crisp eyes and brows, and hairstyle all suggest a date very early in the 4th century BC for the Greek original, when images of the god were just switching from bearded to unbearded, a development linked to his portrayal in the play *The Bacchae*.

Of special interest to us are the corkscrew curls. Subsequent derivatives of the type display half-uncurled strands, as in the statue in Copenhagen, Ny Carlsberg Glyptothek (inv. 2025), and fully uncurled without a chignon in the so-called Hope Dionysus in The Metropolitan Museum of Art, New York (1990.247). The corkscrew curls and the structured chignon in both the Hermitage and our piece are most faithful to the early 4th



century BC original. They were leftover pictorial devices from the earlier Classical and Archaic periods which quickly vanished thereafter – the looser, often undone coiffure expressing the wild spirit of the rejuvenated god.

A Hadrianic date in first half of the 2nd century AD seems most probable for our head. After Hadrian's favourite, Antinous, mysteriously drowned in the Nile in AD 130, he was deified and became strongly associated with Osiris, the Egyptian god of resurrection and the afterlife, who in turn was associated with the Greek god Dionysus. The result was a proliferation of Antinous statues in the guise of the god, often colossal and sporting majestic ivy wreaths with corymbes in the same arrangement as in our piece. These statues referenced the styles of classical Greece, which Hadrian – the Greekling – so dearly favoured.

The portraiture of empress Sabina also supports a Hadrianic date for our sculpture. Often depicted idealized with crisp eyes and centrally parted hair, virtually identical to our Dionysus's in the front, images of Sabina were undoubtedly some of the most imposing and widely disseminated throughout the empire. Their influence, along with that of the Dionysian statues, must have peaked between Antinous' death in AD 130 and Hadrian's in AD 138.

The empress' portraiture likely feminized the already

feminine god even further, prompting Kalebajian in 1923 to misidentify the head as that of a Bacchante. Bacchantes or maenads, the unhinged women-followers of Dionysus, normally do not display berry clusters in their ivy wreaths and their demeanour is wild. In antiquity, they were often represented with their heads thrown back in primal abandon. Ancient bacchantes are also not usually depicted with complex, delicate chignons, which would not hold up during their Dionysiac frenzies. Kalebajian's claim to a Cappadocia, Turkey, find-spot is supported by the extra popularity of the subject in the region – the birthplace of Antinous and where Dionysus spent a long sojourn before returning to Thebes and Mount Olympus.

Our head of Dionysus was probably commissioned for a cult statue that stood in majesty in a public or private temple, such as the ones in Hadrian's villa at Tivoli. The fine-grained marble and the quality of the carving convey the importance of this masterpiece commission, which celebrates the beauty and grace of Classical Greek art in Roman times. Works such as these would inspire another wave of Greek classicism in the 18th and 19th centuries in the art of Antonio Canova and his Neoclassical contemporaries.











#### NOTE ON PROVENANCE

The Armenian-born Kalebdjian Brothers were major players in the antiquities art market from its inception. Around the turn of the 20th century, they opened shop in Cairo, then in 1905, in Paris at 12, Rue de la Paix, where they cultivated a distinguished clientele. They furnished facing neighbour, Louis Cartier, with many important pieces that inspired his jewellery creations. Already in 1903, The British Museum was purchasing from the brothers and today, Kalebdjian-provenanced, important pieces are in the collections of The Metropolitan Museum of Art, Louvre, Musée du quai Branly, Smithsonian Institution and University of Pennsylvania to name a few. The auction 'Egyptian, Western Asiatic, Greek, Etruscan, Roman Antiquities & Other Works of Art: From the Collection of the Late Nichan Kalebdjian' held in 1969 at Parke-Bernet Galleries, New York, added to the roster of objects in the market from the glamorous dealership. Important examples include the imposing marbles from the Henry de Montherlant Collection, offered in 2017, and a precious intaglio gem featured at Christie's New York, April 2019.

Mr Clinton Gilbert was a successful Wall Street broker who belonged to many upscale clubs and lived on Fifth Avenue in New York



(Centre) Magdalene Lydia Spear French with her two sons, (right) Dexter and (left) Alvin Spear French



12

## TORSO DRAPED WITH PANTHER SKIN

Roman, 1st-2nd century AD

Marble H. 52 cm

### PROVENANCE

Previously in the Private Collection of J. McLeod, London, 1960-70

Private Collection of Sylvan Berger, Munich, acquired in the early 1980s

French Art Market

Private Collection, acquired from the above

ALR: S00151968

### CONDITION

Very minor areas of fill and natural weathering, otherwise in very good state of preservation.











This torso represents an idealised version of the male form, and as such is both a handsome piece, and an interesting example of Imperial Roman taste of sculpture made in the Greek tradition. With a panther pelt draped over the right shoulder and broad chest. The musculature is sensitively rendered, and the taut strength of the body is well-conveyed. The S-curve of the body is a hallmark of works made in the style of the Classical Greek master Praxiteles, as is the slight twist of the torso to the right. This curving visual rhythm underpins the magnetism of the piece. In the absence of limbs, the taut turn of the body, the broad

chest and the extension of the hip possess an energy and anatomical vitality.

A torso depicting a youthful Dionysus, now in the collection of the Metropolitan Museum in New York, is of comparable stature and is relevant in various ways to the present piece. It similarly dates from the Roman Imperial period and emulates the sculptural style of 5th century Greece. In light of the Met statue, it could be conjectured that the present torso was once that of a god, indeed possibly Dionysus, who is often depicted semi-clothed in drapery.



13

## THE KOFLER WOODEN FIGURE

Egypt, Middle Kingdom, 2050-1710 BC  
Acacia wood, bronze, bone H. 35.8 cm

### PROVENANCE

Previously in the Private Collection of Mr Ernst and Mrs Marthe Kofler-Truninger, Luzern, Switzerland, circa 1950  
(the inventory number 'A.156' on the base of the sculpture refers to this collection)

Private Collection, UK

ALR: S00142466

### PUBLISHED

*Le don du Nil, Art égyptien dans les collections suisses*, Bâle, 1978, pp. 33-34, no. 112  
'L'art Egyptien du moyen empire', *Egypte Afrique & Orient*, no. 31, Biri Fay, October 2003  
*L'Homme qui Marche*, Franck Maubert, 2016, p. 45 & p. 124

### EXHIBITED

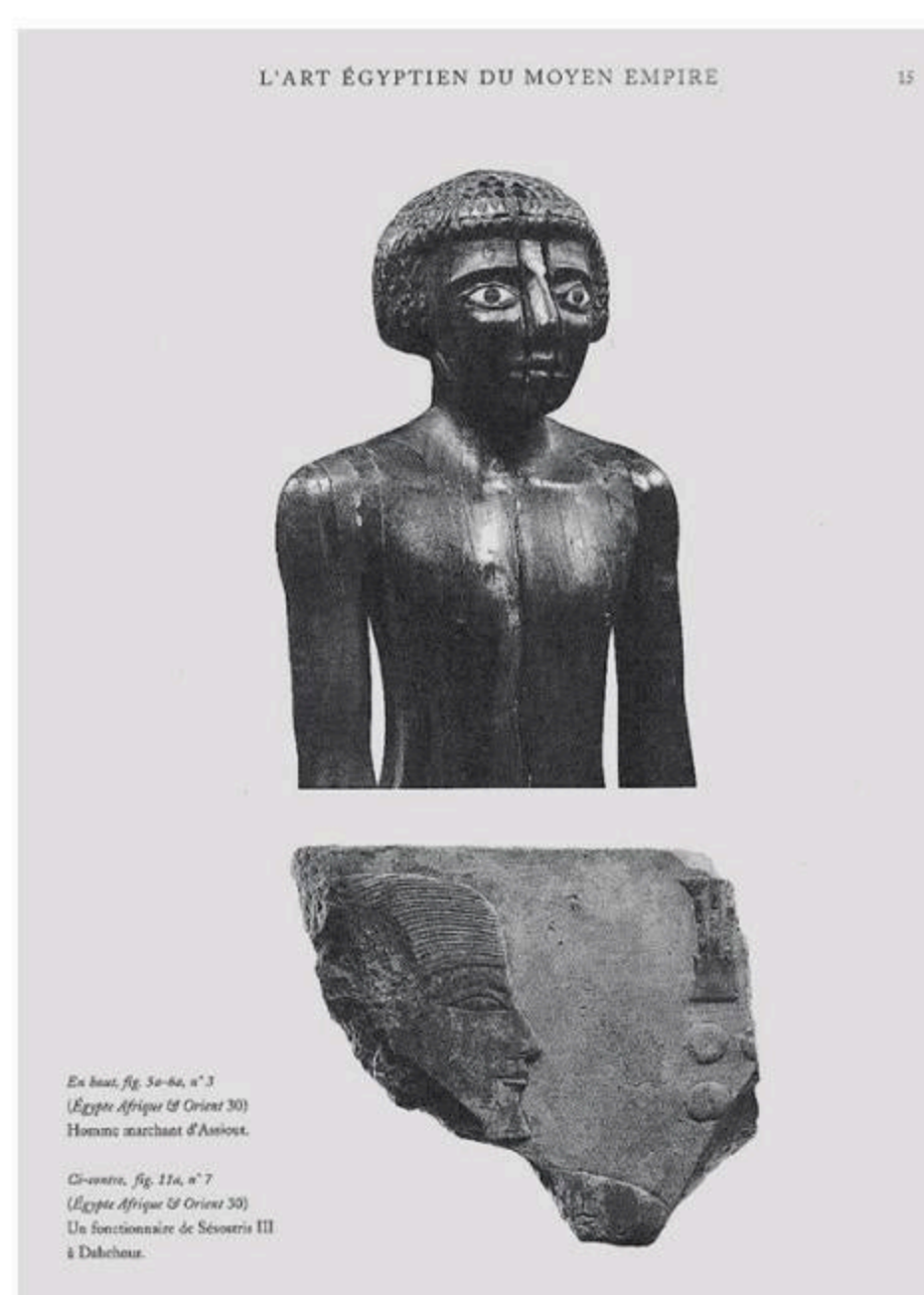
*Le don du Nil, Art égyptien dans les collections suisses*, Geneva, Basel, Bern, Zurich, Luzern, 1978

### CONDITION

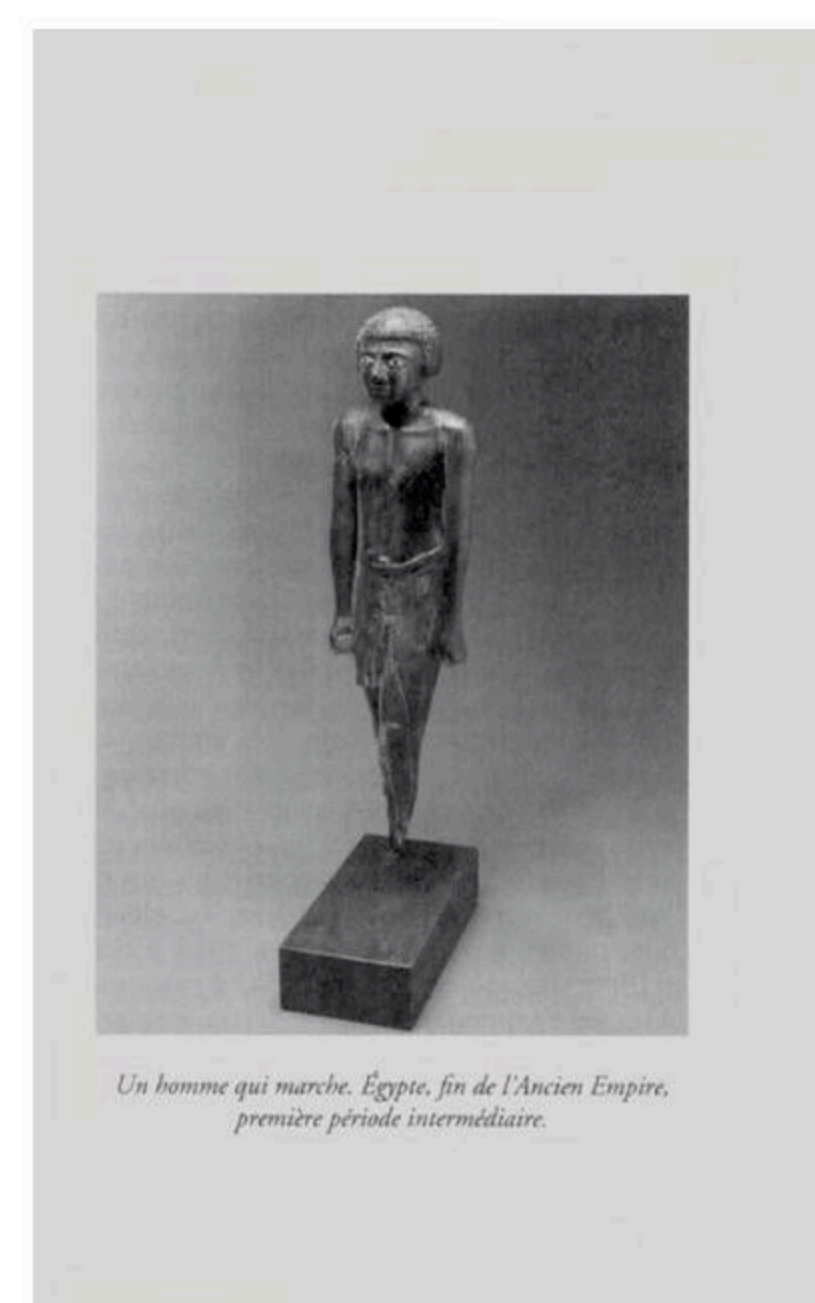
Broken at the ankles and naturally occurring cracks on the woodgrain associated with age.  
The tip of the nose is a modern restoration. Otherwise excellent condition.



1978



2003



2016







This exceptional wooden statue of a male is an exquisite example of the skill with which Egyptian sculptors executed their works. It is constructed from different elements, with the face and both arms being worked separately from the body. In the forehead a dowel is visible, used to connect the facial mask to the rest of the head. Originally, the figure would have been covered in a very thin layer of plaster stucco and been brightly painted.

The slender figure is shown in a strong vertical pose, with his back straight and head held high. His short round wig leaves his earlobes visible. The most striking feature of the delicately carved face are the carefully detailed eyes. Within a contour of bronze, the original bone inlay is preserved. Round pupils have been added in black paint. Both arms are held alongside the torso, the hands balled in fists. The right hand turns slightly outwards and is perforated to hold an attribute, now missing. A short kilt or *shenti* is fastened around the man's waist with a belt. The forward motion of the left leg creates a sense of movement, this virtual movement is typical for ancient Egyptian wood figures and aims to create a sense of liveliness in order to allow the deceased to retain the functionality of his body.

Figures of this type were commonly included among the grave goods of aristocratic tombs. Their presence there

was connected to the ancient Egyptian concept of the *ka*. The term is usually translated as 'spirit' or 'double', yet the all-encompassing meaning of the concept still eludes us. The *ka* was an entity which secured the physical and mental activities of man. It could designate human individuality as a whole, referring to character, nature and disposition.

Although the Egyptians desired their sculptures to be preserved for eternity, as these housed the spirits of gods and deceased ancestors, they considered wood to be an appropriate material to carve statuary and became highly skilled at sculpting. Each material used for sculpting had a particular meaning. Wood in general was sacred to the mother goddesses Nut, Hathor and Isis, who were often depicted as trees providing shade and sustenance for the deceased. In addition, wood sculpture was able to convey the idea of movement and was therefore commonly used for striding figures. Native species such the acacia, sycamore fig and tamarisk were often poor in quality, but carpenters developed a range of ever-improving techniques in order to make the most of the wood they had at their disposal. Imported varieties such as cedar and ebony were confined to temples and tombs of the pharaoh and highest officials due to their valuable nature.

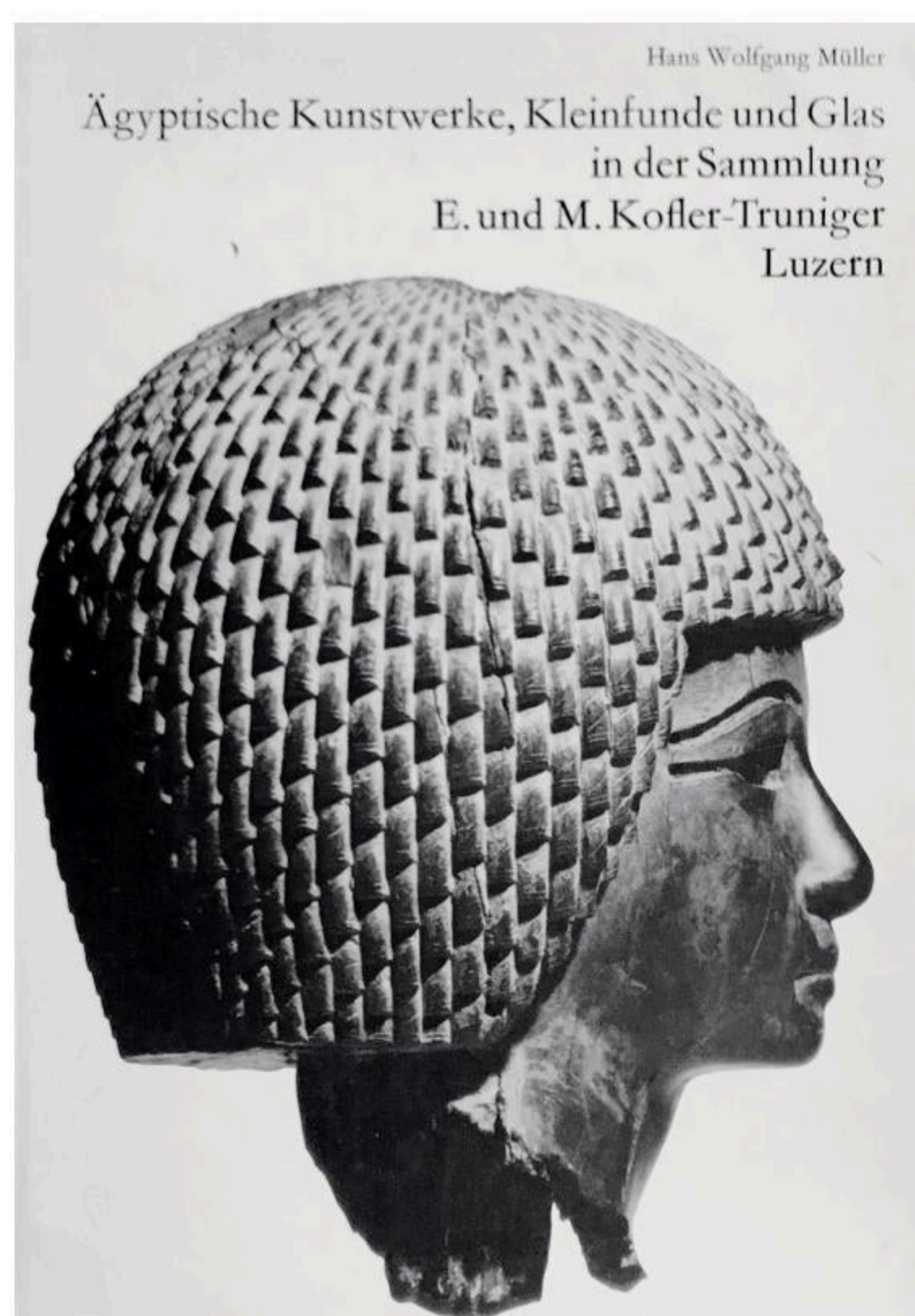












Exhibition catalogue of Kofler-Truniger Egyptian art at the Kunsthhaus, Zürich



Front cover of the 2016 catalogue, *L'Homme qui marche*, with Alberto Giacometti

#### NOTE ON PROVENANCE

Ernst and Marta Kofler-Truniger, from Lucerne, Switzerland, were prominent collectors during the first half of the 20th century. Their marriage in 1940 united kindred spirits and from then on into the 1960s the couple travelled to Paris, London, New York, Egypt (every year beginning in 1948), Beirut, and wherever there was a chance of discovering something special.

During the 1950s and 1960s Ernst Marthe Truniger collected over a thousand items of ancient art, ranging from Islamic pottery, Persian miniatures, enamels, Roman glass, Egyptian artefacts and medieval ivories.

In 1961 a small selection of the Egyptian objects from the Kofler-Truniger collection was included in the exhibition, '5000 Years of Egyptian Art' at the Kunsthhaus Zurich. In 1962 Kofler-Truniger donated a large quantity to Egyptian art to the Metropolitan Museum, New York, and later went on to donate art

to various other establishments including the Museum of Fine Art in Huston. A part of their collection of ancient Egyptian art was published by Hans Wolfgang Müller, 'Ägyptische Kunstwerke, Kleinfunde und Glas in der Sammlung E. und M. Kofler-Truniger Luzern' (1964), to accompany an exhibition of their objects held at the Kunsthhaus, Zürich. In 1964 a larger group of objects from the collection was exhibited at the International Festival Weeks in Zürich. The catalogue for this exceptional exhibition was written by Prof. Dr. Hans Wolfgang Müller (1907–1991), then Director of the Egyptian Collection, Bavarian State Collection, Munich. In 1970 they sold many items of Medieval and Renaissance enamels to Mr Edmund de Unger, which helped the tycoon to form his renowned 'Kier collection'. The Kofler-Truniger's exceptional collections are now dispersed in museums and private collections throughout the world.



14

## EGYPTIAN BRONZE CAT

Egypt, Late Period, Dynasty XXVI–XXX, 664–343 BC  
Bronze H. 22.2 cm

### PROVENANCE

Previously in a Private Collection, prior to 1979  
Sold at: *Anonymous sale*, Christie's, London, 28 November 1979, lot 231  
Private Collection, Dublin, acquired at the above sale  
ALR: S00061732

### PUBLISHED

*Anonymous sale*, Christie's, London, 28 November 1979, lot 231

### CONDITION

Some minor areas of surface restoration otherwise in excellent condition.



1979











This finely cast hollow bronze cat is depicted wide-eyed and alert, seated on its haunches with a snaking tail that mischievously curls to its forepaws. Her muzzle has been neatly incised with radiating whiskers, and her ears, which exhibit horizontal striations, are pricked as if listening. Slender in form and with high shoulders, she cuts a clean form, displaying the sculptor's ability to capture both naturalness and energy, in a shape that would have been particularly complicated to cast.

She wears a lion-headed aegis on her chest, which hangs from a cowrie-shell necklace. In ancient Egyptian tradition, an aegis was a type of gorget (a suspended neck shield) that usually bore a lion-face and was associated with Bastet, the feline goddess of warfare. A famous bronze-cast cat also from the Egyptian Late Dynasty, known as the Gayer-Anderson Cat, is on permanent display in the British Museum and also dates from the 4th–7th centuries BC (Egyptian Late Dynasty). Very similar to ours although smaller in size, the Gayer-Anderson cat is thought to be a zoomorphic representation of the goddess Bastet, suggesting our example may have offered a similar religious association.<sup>1</sup> Both examples have bronze khepri-scarabs on their foreheads which have been carved in high relief. Khepri was the ancient Egyptian god of rebirth and

the sunrise, and took the form of a beetle-headed man. The Gayer-Anderson cat is smaller in size than this example.

This sculpture was cast using the lost-wax technique, whereby a wax model is covered in clay then fired in a kiln until the wax melts, leaving a hollow mould in to which molten bronze is poured. X-ray analysis of the British Museum's cat showed the remains of internal pins that originally held the wax core together, but also revealed substantial repairs undertaken in the 1930s – highlighting the superb and rare condition of this example.<sup>2</sup> Displaying a wonderful green patina across the bronze (suggesting a high copper-to-tin ratio in the molten alloy), which highlights the fine detail of the carving, this feline is an excellent example of a well-known type of statue that prevailed during the Egyptian Late Dynasty.

As well as having important religious associations, the cat in ancient Egyptian myth was regarded as a symbol of sexuality and fecundity, because of its propensity to reproduce. Its representation is frequent throughout the history of Egyptian art, and during the Late Dynasty, which is now regarded by scholars as the last great flowering of a native Egyptian culture. The period saw alternating rule between Egyptians, Libyans and Persians, although its strong visual culture and use of animal





The Gayer-Anderson Cat, hollow cast bronze with silver and gold, Late Period of Ancient Egypt, excavated in Saqqara. British Museum



Bronze cat in the form of the goddess Bastat, cast bronze with glass, Egyptian, 664–525 BC, Louvre, Paris

iconography remained until the dynasty's collapse under invasion by Alexander the Great.

A notably similar bronze-cast cat, which can be found in the Louvre in Paris, gives us an idea of the use of such statues. Containing a dedicatory hieroglyphic inscription on a cartouche, it tells us that a certain Mersopdu, son of Hor, made the offering in the form of Bastet to obtain the protection of the goddess by placing the statue in the temple of Djedbastetioufankh, a priest-dancer for the feline goddess. Of particularly similar style and size to ours, and wearing a similar aegis around its neck, the Louvre example offers an insight in to the important ritualistic role our example would have played. A wonderfully evocative statue, especially when examined alongside the British Museum and Louvre parallels, this fine bronze cat highlights the Egyptian mastery of metallurgy as well as the rich vocabulary of animal motifs in ancient Egyptian art.

#### NOTES

- 1 N. Spencer; *The Gayer Anderson Cat*, British Museum Press, 2007, p. 7.
- 2 J. Ambers et al.; *A New Look At An Old Cat: A Technical Investigation Of The Gayer Anderson Cat*, British Museum Technical Research Bulletin 2, 1–12, 2008.







15

HEADREST

Egypt, 10th-11th dynasty, 2150–1990 BC  
Alabaster H. 22.2 cm

PROVENANCE

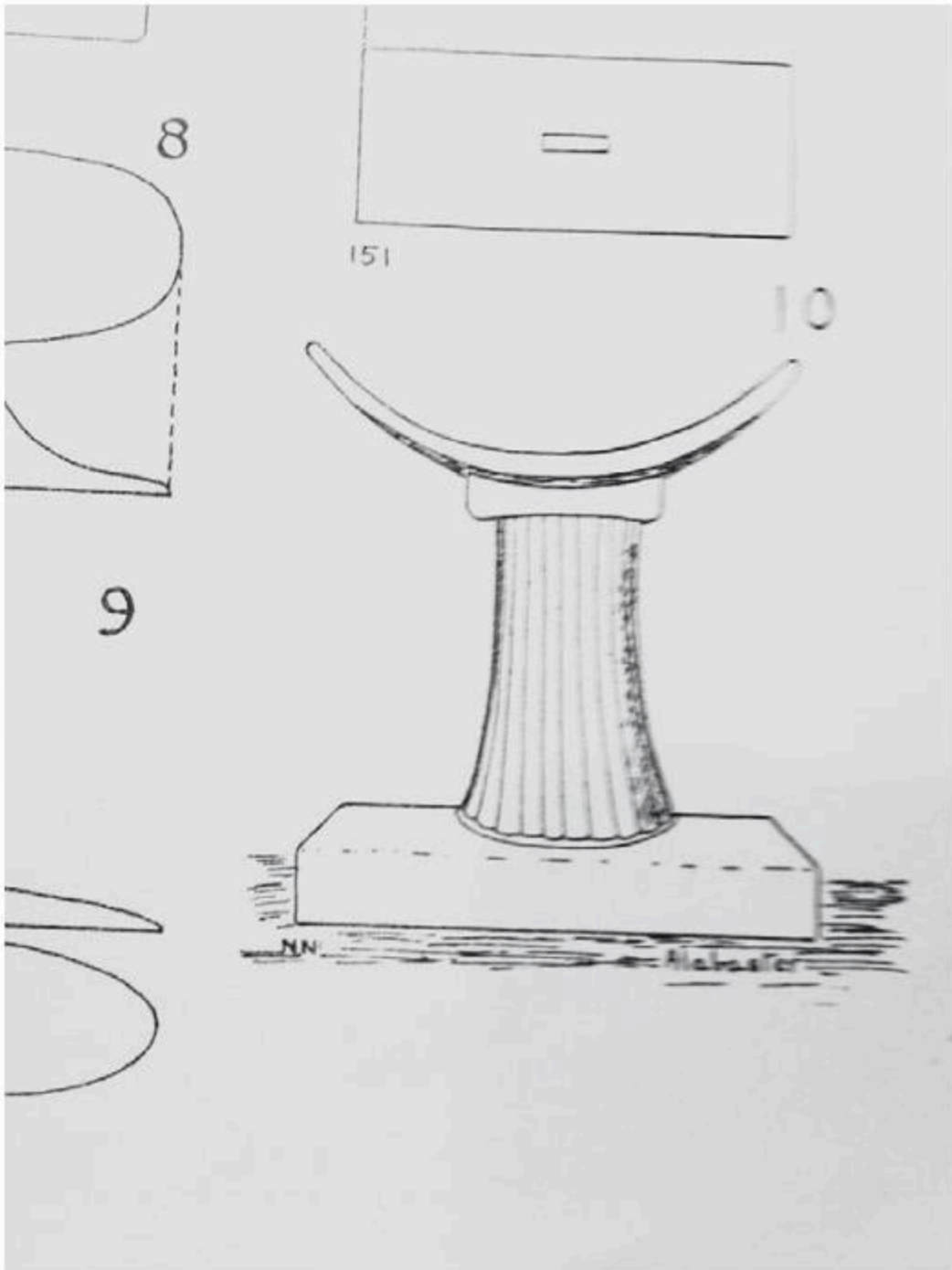
Excavated in 1913–14 by the British School of Archaeology in Egypt from half-way up a shaft in Cemetery E, Harageh, The Fayum, near Lahun  
Property of the Archaeological Institute of America, St Louis Society Inc. Acquired circa 1914  
and listed on Engelbach’s Harageh Dispersal List as having been presented to ‘SL’ (St Louis)  
Sold at: Antiquities, Bonhams, 2nd October 2014, London, lot 162  
Private Collection, acquired from the above sale  
ALR: S00154372

PUBLISHED

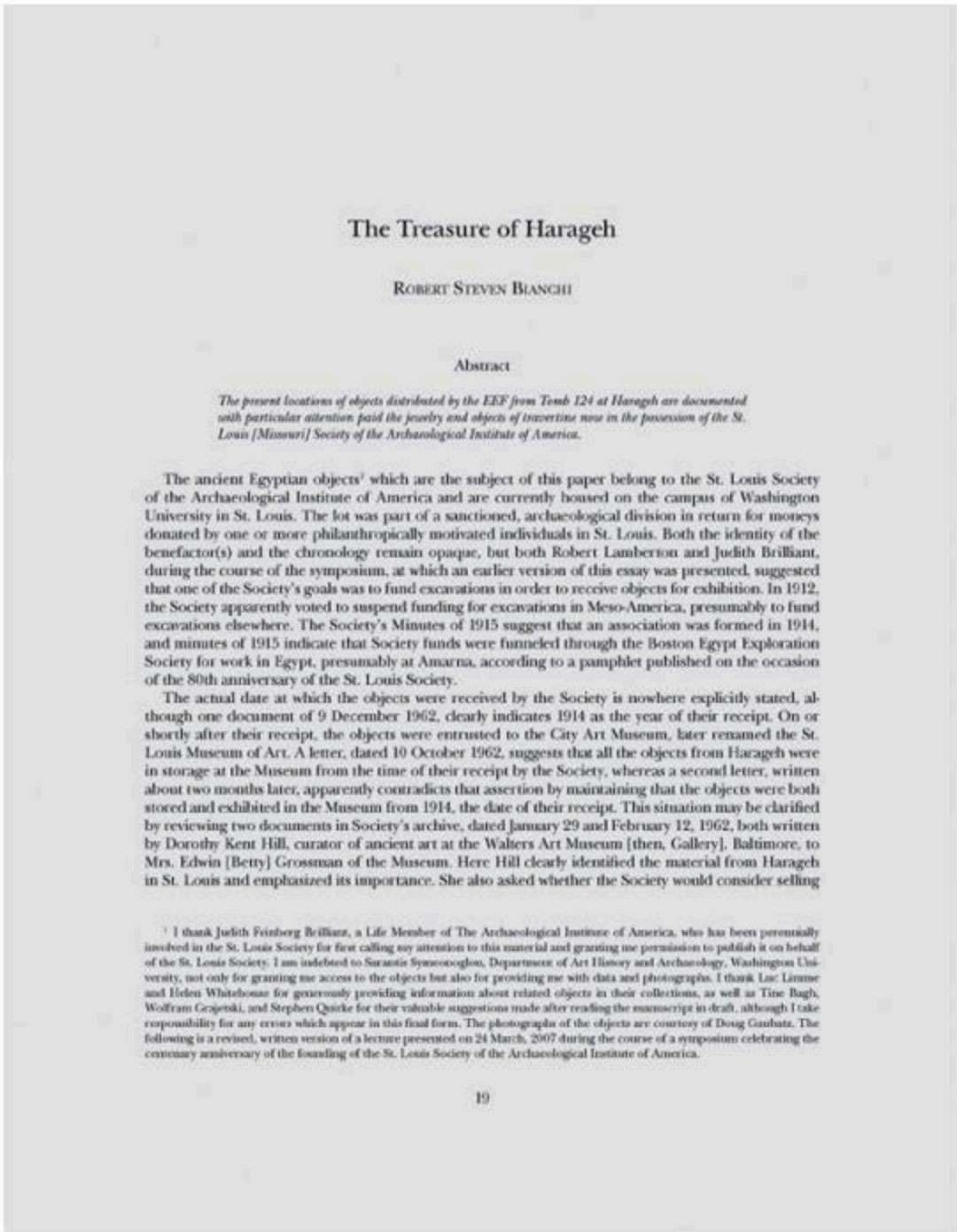
R. Engelbach and Battiscombe Gunn, British School of Archaeology in Egypt and Egyptian Research Account, Twentieth Year, 1914:  
Harageh, London, 1923, no. 9., fig. 10, p. 36, and pl. VIII, 10  
W. Grajetzki, Harageh, an Egyptian Burial Ground for the Rich about 1800 BC, London, 2004, p. 14  
R.S. Bianchi, ‘The Treasure of Harageh’, JARCE, 49, 2013, p. 22, no. 1 (inv.14001)  
Antiquities, Bonhams, 2nd October 2014, London, lot 162

CONDITION

Very good condition with minor restoration.



1923



2013









Inventory number on headrest

Composed of four separate pieces, the rectangular base with a slightly stepped circular boss supporting the fluted columnar shaft tapering towards the top, surmounted by a curving pillow supported by a slightly concave abacus, inventory number E.8987.1.4 inked in red on the pillow, abacus and the base

Englebach, its excavator, described it as: “a fine alabaster headrest of the Xth-XIth dynasty, the head-piece and base being separate from the stem. It was found half way up a shaft in cemetery E; nothing else was found with it.”

Headrests of this type in general are discussed by Grajetzki, who acknowledges that such objects had several functions, from the prosaic of providing a place for the resting of the deceased’s head to connections with the ‘Opening of the Mouth’ ceremony of the Book of the Dead, the objectives of which were to animate both the statues of the deceased and the deceased him/herself.

**ADDED TEXT:** The ancient Egyptian word for ‘headrest’ was *wrs*, related to *rs*, the word for ‘to awaken’, and it has been observed that the shape of most Egyptian headrests echoes the form of the hieroglyph for ‘horizon’, the *akhet*,

where the sun is reborn each day. When one considers this hieroglyph, one can see the similarity of this shape to that of a person’s head resting atop a headrest. Just as the horizon is the location of the birth of the sun (and therefore, the sun god) anew each morning, the headrest could be thought of as the location of its user’s rebirth – after sleeping while alive, and eternally after death.

Headrests have been found in Egyptian tomb assemblages from the Early Dynastic Period (3000–2625 BC) through the Ptolemaic Period (c. 305–30 BC), attesting to their long use in ancient Egypt. Examples found in museum collections around the world are made from a variety of materials such as wood, ceramic, ivory, and stone. While there is variation in form, there are some design elements that are standard. The headrest has a flat base that is typically wider than the upper portion, and the headrest features a concave section on its upper side used to cradle the head of its user. An elegant, comparable example is found in the British Museum (EA30413), an Old Kingdom (c. 2300 BC) headrest fashioned from calcite (also known as Egyptian Alabaster).







16

## HEAD OF VENUS

Roman, 1st-2nd century AD

Marble H. 32 cm

### PROVENANCE

With Dr Elie Borowski, (1913-2003), Basel, since at least 1969

With Nina Borowski, acquired from the above in 1969

Private Collection of Mr Tredda, acquired from the above on 19th April 1975  
(accompanied by original 1975 sales invoice and 1994 provenance statement)

Private Collection, Paris (accompanied by French cultural passport 207359)

ALR: S00151316

### CONDITION

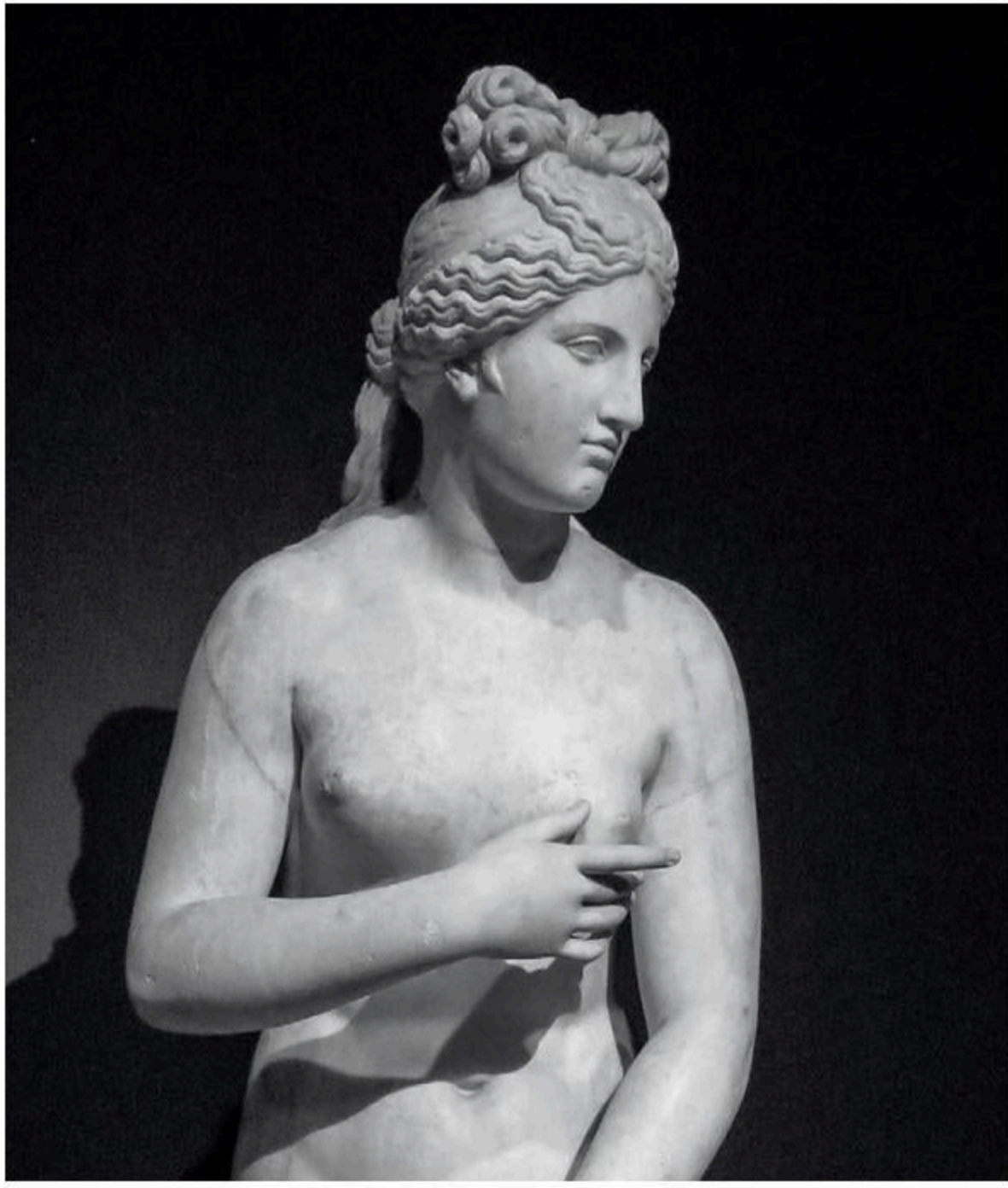
Damage to the tip of the nose and small areas of the hair. Slight restoration to the lips and surface areas around nose.

Otherwise in very good state of preservation.







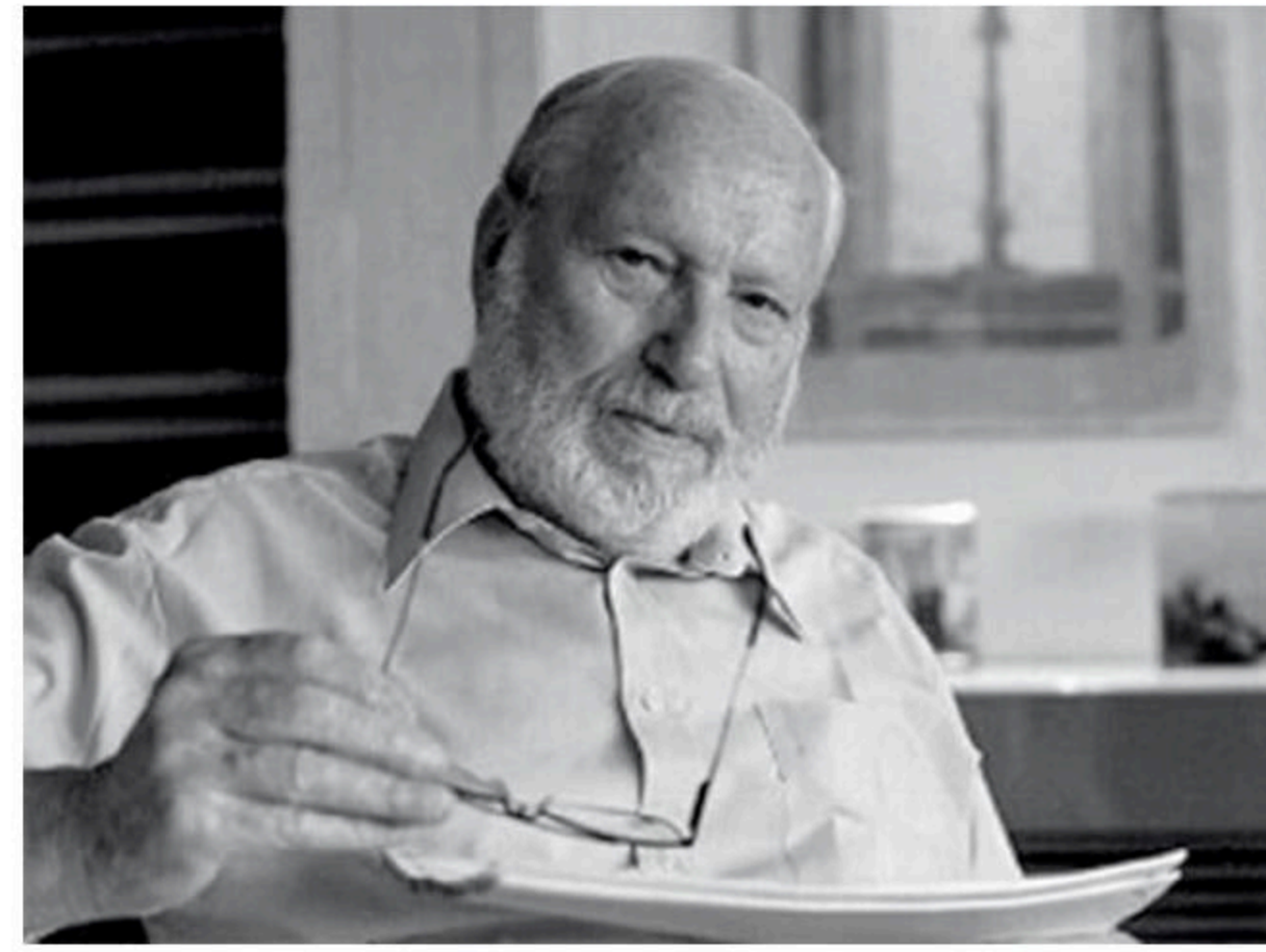


Capitoline Venus, from an original by Praxiteles (4th century BC), marble, H. 193 cm, Musei Capitolini, Rome, inv. MCo409

After an earlier Hellenistic sculpture of the goddess Aphrodite, this head is originally from a slightly over life-size statue of the Roman goddess Venus. With straight nose and slightly parted lips, she has her hair parted in the centre, bound in a wide diadem and tied in a top-knot on the crown. The back of the hair falls over what would have been the nape of the neck.

The hairstyle is very similar to that of the much-replicated Belvedere Apollo. In fact, this head itself has been mis-attributed in the past. However, the expression and rendering of the face of the Belvedere Apollo is much harder, sterner and more masculine compared to the serene expression worn by Venus. The present head has a placid gaze and fleshier cheeks comparable to many depictions of the goddess. The styling of the hair and somewhat downward gaze are reminiscent of the full-body depictions of Venus Pudica, the demure standing goddess, such as Capua Venus, Aphrodite from Arles and the so-called Capitoline Venus in the Musei Capitolini in Rome, all likely based on 4th-century BC prototypes.

Venus was the Roman variant of the Greek goddess Aphrodite, the goddess of love, beauty, desire, sex and fertility. She was central to many religious festivals, and



Dr Elie Borowski

was revered in Roman religion under numerous cult titles. Some believed her to be a daughter of Jupiter, but according to Hesiod's *Theogony*, Venus was created, or 'born' of the sea foam after the blood of Uranus fell into the water. This latter explanation appears to be more a popular theory due to the countless artworks depicting Venus rising from the sea in a clam. Venus was one of the 'Dei Consentes', the Roman Council of twelve major gods in ancient Rome.

#### NOTE ON PROVENANCE

Dr Elie Borowski (1913-2003), amassed a vast collection of Middle Eastern artefacts. Born in Warsaw in 1913, was educated in Poland's leading Jewish seminaries. He enlisted in the French army's Polish division in 1939 just before the outbreak of the Second World War. After the war, Borowski studied at the Pontifical Biblical Institute in Rome, the Sorbonne, and elsewhere in Europe. He became an expert on ancient art, with an emphasis on the biblical period, and moved to Basel, Switzerland, where he became an antiquities dealer. Borowski founded the Bible Lands Museum in Jerusalem, Israel in 1992, which holds artifacts tracing the development of religious beliefs in the region from the beginnings of civilization through to the Christian era.







17

## OVER LIFE-SIZE HEAD OF A MALE VOTARY

Cyprus, 5th century BC  
Limestone H. 29 cm

### PROVENANCE

Previously in the Benjamin (1910-1992) and Irma (1919-2015) Weiss Collection, New York, acquired mid-20th century  
New York Art Market  
London Art Market  
Private Collection  
ALR: Soo135977

### CONDITION

Restoration to the nose and the tip of the beard, otherwise in excellent condition,  
with slight natural weathering consistent with age.













Irma Giustino Weiss

This striking limestone head of a male votary wears a wreath of flowers, or fillet, and has an intricately carved beard. This Archaic Cypriot head, originally from a full figure statue, is slightly over life size and is depicted with wide-set almond-shaped eyes, prominent cheekbones, a long straight nose and a pleasant serene smiling mouth.

Statues of this type existed from the end of the 7th century BC, and made up the largest portion of what is known of ancient Cypriot statuary of the period. The importance of the person represented is directly related to the scale of statue, which can range from around 30 cm to over life size, as with our example. It can therefore be assumed this statue was created for a dignitary or other highly important individual.

For a bearded male head close in style see Vassos Karageorghis, *Ancient Art from Cyprus: The Cesnola Collection*, The Metropolitan Museum of Art, New York, 2000, no. 174. For the fillet compare F.N. Pryce, *Catalogue of Sculpture in the Department of Greek and Roman Antiquities of the British Museum*, vol. I, part II, 'Cypriote and Etruscan', London, 1931, C.99, p. 46.

#### NOTE ON PROVENANCE

Benjamin Weiss (d.1992) was a New York businessman and avid collector of African and pre-Columbian art. He was also a member of the Rockefeller University Council and a supporter of research at New York University Medical Centre. His wife Irma Giustino Weiss (d.2015) was an Upper East Side philanthropist who was well known in the art world and throughout the magazine publishing industry as Creative Director at Conde Naste.

They were active and generous donors to The School of Art at Cooper Union as Irma herself was an alumni. They were also heavily involved in establishing financial programs and scholarships for students to experience the unique and exciting art and cultural treasures of New York City, and major donors to the Whitney Museum and Rockefeller University.



18

## ACHAEMENID ALABASTRON

5th century BC  
Silver H. 26.1 cm

### PROVENANCE

Previously in a European Private Collection  
Private Collection, acquired from the above circa 1995  
Sold at: Antiquities, Christie's, 11th December 2003, London, lot 119  
London Art Market, acquired from the above sale  
Private Collection  
ALR: S00153233

### PUBLISHED

*Antiquities, Christie's 11th December 2003, London, lot 119*

### CONDITION

Very minor dents and small breaks otherwise in excellent condition.







This elongated vessel is incised with a continuous checkered pattern, with alternating squares of eight- and four-petalled rosettes, the rows diminishing in size towards the rounded base, where there is a large sixteen-petalled rosette. The neck is similarly incised with three horizontal rows, with twin 'handles' each in the form of a detailed ram's head emerging from a triangular flange, joined to the vessel by means of a rivet in each corner. The vessel has a raised ridge where the body joins the inward sloping shoulders of the cylindrical neck, which has a flared rim.

The depictions on the walls of the lavish eastern Apadana in Persepolis show similar vessels with zoomorphic handles carried proudly in procession by members of Delegation VI, the Lydians. In fact, the shape may have been perfected by an Achaemenid workshop of luxury goods in Lydia, the locale of several prominent and illustrious workshops of iconic Persian wares in precious metal. The function of such vessels was two-fold, as they were not only elite table wares, often gifts from royals and high-ranking officers, but they also represented standard weights and could substitute as currency in transactions.

Also known as the First Persian Empire, the Achaemenid Empire ruled through vast swathes of western Asia between 550 BC and 330 BC. Founded by Cyrus the Great,

it spanned from the Mediterranean Sea to the Indus River, encompassing all the civilized states of the ancient Near East. King Darius I expanded the empire further into Northern Africa, Europe, the Middle East and Asia. This new massive empire established a civic service, official language, road system, postal service and constructed the Mausoleum of Halicarnassus, one of the ancient Seven Wonders of the World. Their material culture ranged from monumental structures to fine metal goods and was a hybrid of Median, Asiatic, Greek and Assyrian influences, yet maintained a distinctly Persian identity. Their vast domain was divided into twenty provinces (satrapies) outside Iran and administered by governors (satraps), who administered their regions with a considerable degree of autonomy.

The greatness and sophistication of the greatest Persian empire was of such a magnitude that its legacy had a profound impact on successive empires, including the Hellenistic kings, Parthian monarchs, Roman emperors, and Sasanian kings. This long-lasting allure, known as 'Persianism', was chronicled by poets, philosophers, and travel-writers from Herodotus to nineteenth-century Orientalists, such as Muhammed Iqbal.







NEO-ASSYRIAN TABLET WITH  
A ROYAL CUNEIFORM INSCRIPTION

Nimrud in Mesopotamia, 884–859 BC  
Gypsum alabaster H. 14.6 cm W. 18.4 cm

PROVENANCE

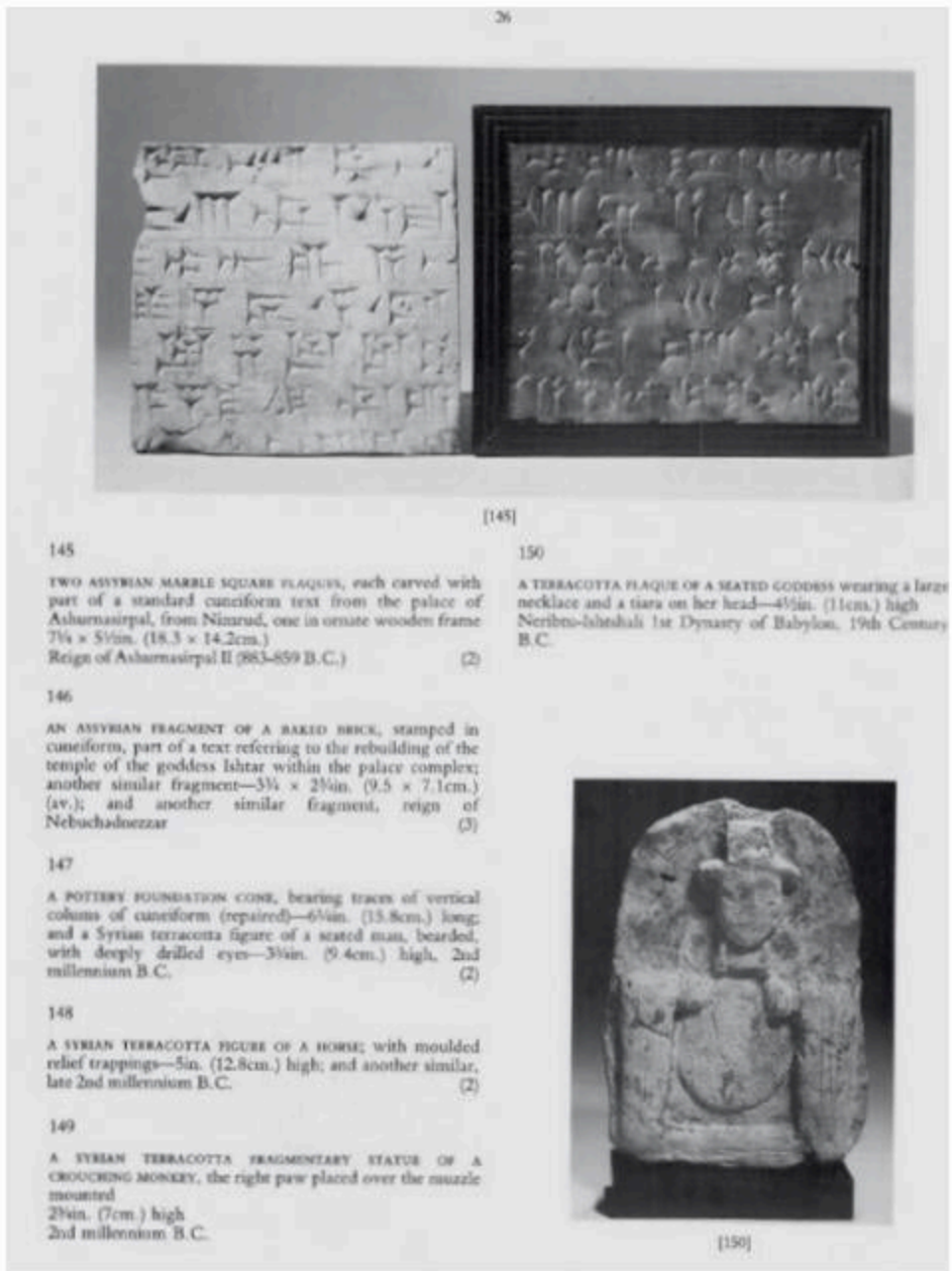
Sold at: *Fine Antiquities*, Christie’s, 13th & 14th December 1983  
With Charles Ede Ltd, acquired from the above sale  
Private Collection (accompanied by export license)  
ARL: S00145000

PUBLISHED

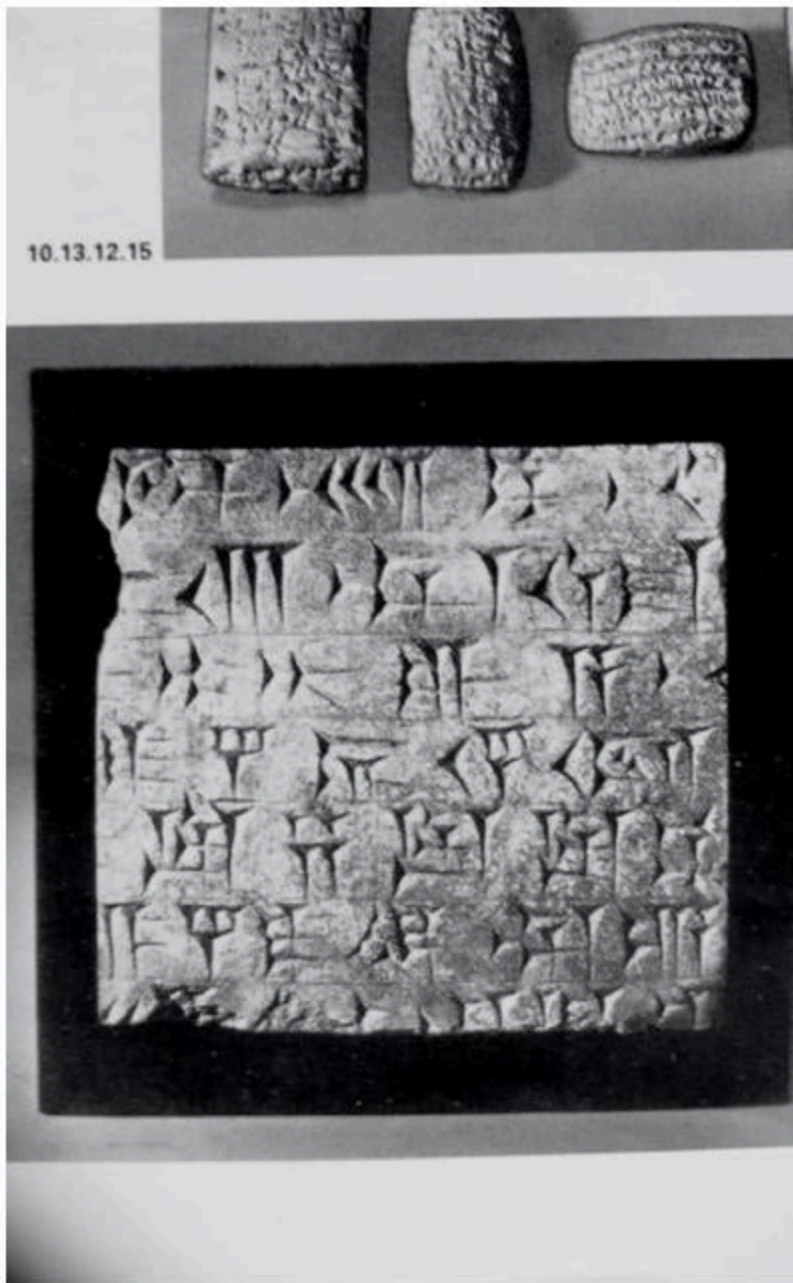
*Fine Antiquities*, Christie’s, 13th & 14th December 1983, lot 145  
*Writing and Lettering in Antiquity*, no. X, lot 16a, 16b, Charles Ede, 1984

CONDITION

Cracks consolidated and two edges chipped, otherwise in excellent state of preservation.



1983



1984











This beautiful alabaster tablet section is inscribed with six lines of finely carved characters in Assyrian cuneiform from Ashurnasirpal's palace at Nimrud. The walls of his extravagant palace were lined with brightly painted reliefs illustrating war, hunting and ceremonies. Across the reliefs ran a cuneiform inscription telling of Ashurnasirpal's victories and the founding of his new capital, and this its new palace. This inscription is now known as the 'standard inscription' of Ashurnasirpal.

This tablet is taken from the section of the standard inscription which listed the lands conquered and describes how governors were appointed to rule the newly acquired regions. This fragment begins to recount the rebuilding of Kalhu (biblical Calah), the ancient name for Nimrud.

Assyrian cuneiform – the name itself literally meaning 'wedge shaped' – is a script which was gradually replaced by the Phoenician alphabet during the Neo-Assyrian Empire (911–612 BC).



HEAD OF MAITREYA

Gandharan, 3rd century AD  
Schist H. 25 cm

PROVENANCE

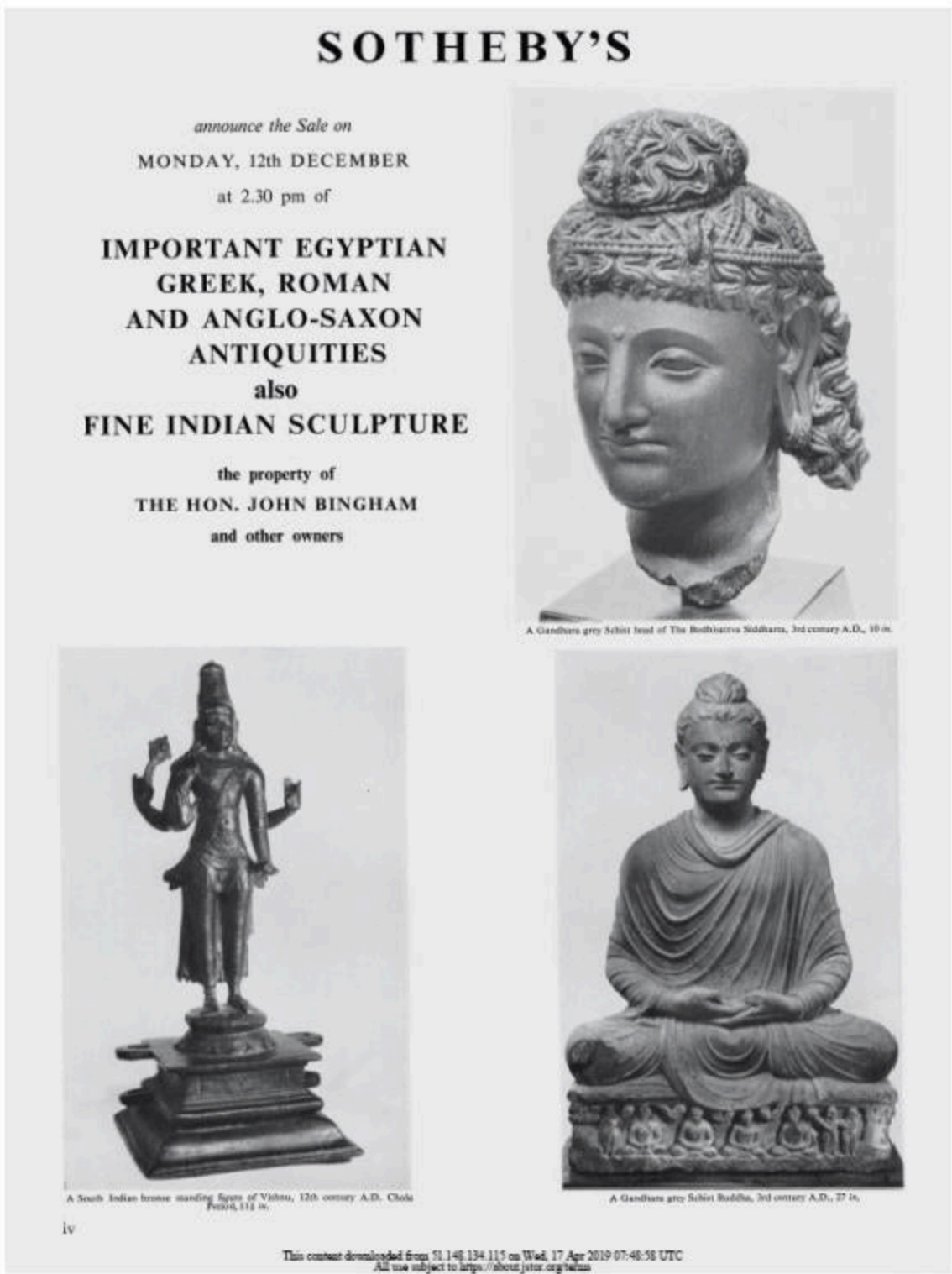
Previously in the Private Collection of the Honourable John Edward Bingham of Sussex, England (1904–1992)  
Sold at: Sotheby & Co., London, 12th December 1960, lot 62  
With A. Garebed (1923–1958), London  
Private Collection of Denys Miller Sutton (1917–1991), UK  
Thence by descent to his wife Cynthia Sassoon in 1991  
Thence by descent  
New York Art Market, 2013  
With David Aaron  
Private Collection, UK  
ALR: S00088248

PUBLISHED

Sotheby’s & Co., London, 12th December 1960, lot 62  
The Burlington Magazine, no. 693, vol. 102, December 1960, p. iv

CONDITION

Intact head from a larger bust of a Maitreya. Minor damage to the left cheek and earlobe.



1960



1960









Denys Miller Sutton taken by Antony Charles  
Robert Armstrong-Jones, 1st Earl of Snowdon,  
16th April 1964

This beautiful head of the Bodhisattva Maitreya, the 'Buddha of the Future', was carved from one of the finest types of schist in Gandhara in the region of modern Northwest-Pakistan. It is very likely that the head once was part of a standing sculpture of Maitreya.

The face shows Maitreya as a young prince and combines the classical Greek-Roman artistic taste for a head of a young man with the sensuous refinement of Indian religious spirit. The nose is aquiline and straight, the eyes are open and the lips are relatively small and closed but show a sensuous smile. The iconographic sign of enlightenment, called *urna* in Sanskrit, sits between the eyebrows.

The long curled hair is styled extremely finely, falls down the neck and a prominent knot, called *ushnisha* in the religious nomenclature of Buddhism, sits on top of the head. All tufts of the curled hair are finely arranged under a combination of a diadem and kind of hairnet, designed of double rows of pearls. Two cockades fasten the diadem-like hairnet in front of the hairdo. The ears of Maitrya are elongated and once showed two earrings, though now only the left ear's earring survives. The earring is designed in the form of a rounded, basket-like bead with a mixture of pearled and vertical, straight-line patterns.

The Maitrya head here is one of the finest and most magnificent Gandharan artworks of the type, comparable to a schist head of Maitreya from Palatu Dheri, now in the Peshawar Museum Pakistan, a Maitreya head in the Bombay Museum and one in Lahore Museum Pakistan. Of the same exceptional quality is the magnificent head of a standing Maitreya from Gandhara in the Norton Simon Museum in Pasadena. The present head must be dated to the 3rd century AD, and should be valued as one of the finest in quality known from museum collections worldwide.

#### NOTE ON PROVENANCE

This head has passed through a number of important collections over the past century, including the collection of the Hon. John Edward Bingham in the early 20th century. By 1954, Bingham sold a number of works from his collection of Gandharan art to art institutions in the US, including the Baltimore Museum of Art. BMA deaccessioned a number of these works to the Lawrence Art Museum at Williams College, Massachusetts; the Virginia Museum of Fine Arts, Richmond; and the Ackland Art Museum, North Carolina. This sculpture passed into the collection of renowned art critic Denys Miller Sutton, the editor of *Apollo* magazine and UNESCO Fine Art specialist, and through his family by descent.







IMPORTANT TURBAN HELMET

Anatolia, Caucasus or Persia, Late 15th – early 16th century AD  
Steel, silver H. 32 cm

PROVENANCE

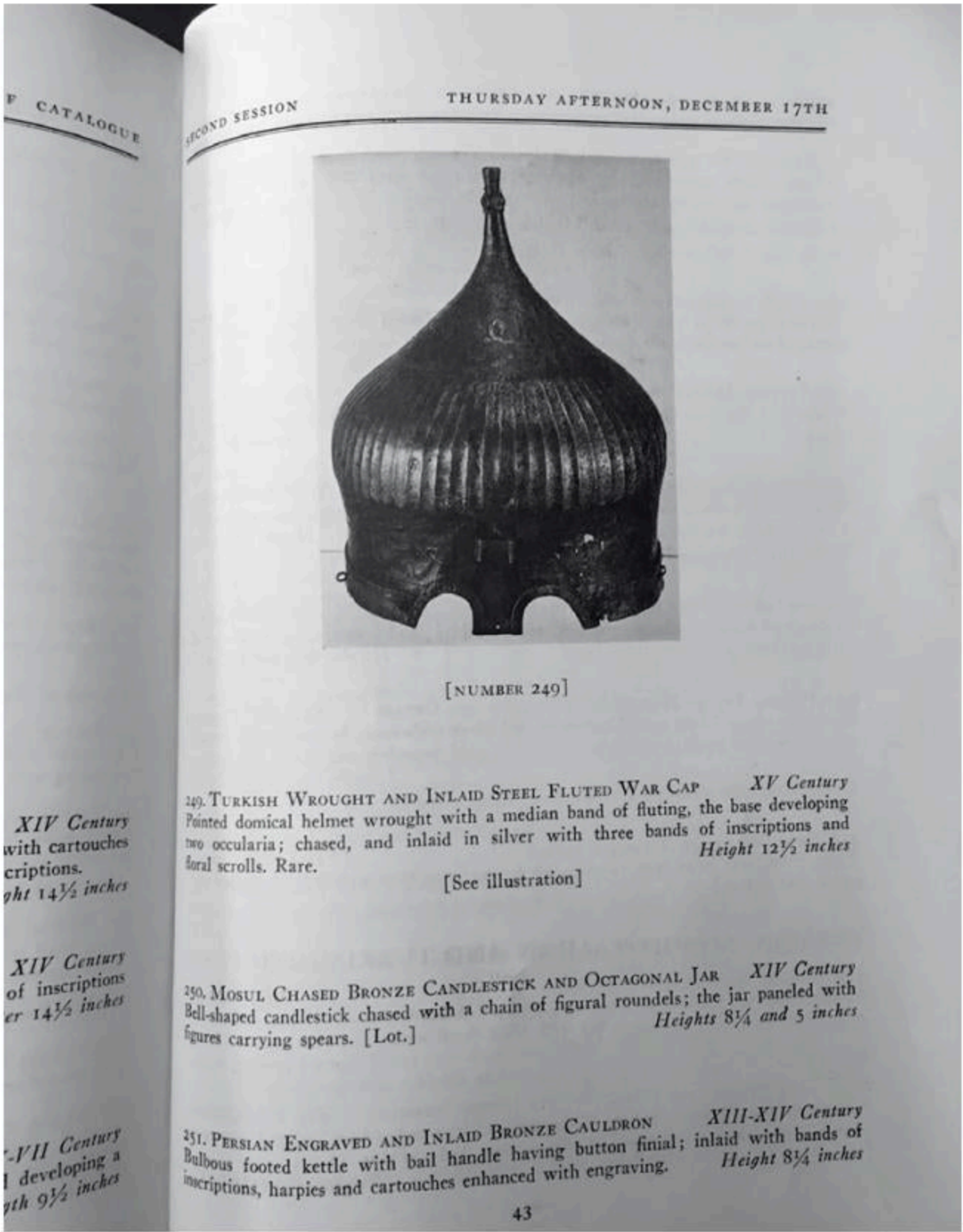
Previously with Dikran Kelekian (1868–1951)  
Sold at: The Dikran Kelekian Collection, Parke-Bernet Galleries Inc., New York, 17th December 1953, lot 249  
The Selden Collection of Antique Arms and Armour  
ALR: S00153190

PUBLISHED

The Dikran Kelekian Collection, Parke-Bernet Galleries Inc., New York, 17 December 1953, lot 249

CONDITION

Natural weathering and minor fracture marks but otherwise in excellent state of preservation.  
There is what appears to be an old narrow patched repair to the edge of the lower rim on one side.



1953













View of helmet from above

This fine steel turban helmet is made from one piece of steel, rising to a central point with a shaped finial. The fluted swelled section is struck with the Ottoman Court Arsenal mark of Saint Irene. There are two silver inlaid bands of Arabic inscriptions in Thuluth around the skull and above the eyes.

The two Arabic inscriptions in large cursive script decorating the helmet are a variation on the benedictory inscriptions and popular sayings usually found on Turkic helmets of the period. They can be partially translated as reading:

العز لمول [انا] ... [القناعة] ... [القناعة] ...

(Glory to our lord ... contentment ... contentment ...)

On the lower band. And the upper band reads:

العز في الطاعة القناعة في ...

(Glory is in obedience, contentment in ...)

A closely related helmet at the Victoria and Albert Museum, London (399:1, 3-1888), dated to the early 16th century, bears an inscription which starts with the same words 'Honour to our master the Sultan' and follows with 'Lord of the Peoples' necks, of the Kings of the Turks, the Arabs and the Persians'. Two other comparable helmets are



Dikran Garabed Kelekian

in the Furussya Foundation in Vaduz. They are attributed to Iran, Anatolia or Caucasus and dated to the 15th or 16th century. The second of these helmets bears the name of Khalilullah, a ruler of the Shirvan-Shah (1418-1463) or an Aq Qoyunlu prince (1441-1478).

#### NOTE ON PROVENANCE

Dikran Garabed Kelekian (or Dikran Khan Kélékian) was a collector and dealer of ancient, medieval, and Islamic art. Of Armenian heritage, he was born in Turkey, and with his brother Kevork, he established an antiquities business in Istanbul circa 1892. In the following year, he came to the US as a commissioner for the Persian pavilion at the World's Columbian Exposition in Chicago. With his brother, he established shops in New York at 709 Fifth Avenue, later at 598 Madison Avenue and at 20 East 57th Street; in Paris at 10, rue Rossini, and later, at 2, Place Vendôme; in London; and in Cairo. He played a substantial role in the formation of the Coptic, Early Christian, and Classical collections of Henry Walters (later founder of the Walters Art Museum in Baltimore) and the Gothic collection of George Blumenthal, a financier and the president of the Metropolitan Museum of Art in New York. He was also well known as an early champion of modern French painters. Kelekian died in January 1951, when he fell from the twenty-first floor of the Hotel St. Moritz in New York.



